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THE
CRITICAL REVIEW.

For the Month of July, 1771.

ARTICLE I.

The present State of Music in France and Italy : or, The Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music. By Charles Burney, Mus. D. 8vo. 5s. sewed. Becket and Co. [Concluded.]

IN our last Number we accompanied our author as far as Venice : we now resume the agreeable tour, and join him at Bologna, where he introduces us to the acquaintance of Padre Martini, and signor Farinelli :

‘ BOLOGNA. My chief errand in this city was to see and converse with the learned Padre Martini, and the celebrated Signor Farinelli, the former being regarded by all Europe as the deepest theorist, and the other as the greatest practical musician of this, or perhaps of any age or country ; and, as I was so fortunate as to be well received by both, I shall make no apology for being minute in my account of two such extraordinary persons.’

We have already said something of Padre Martini, and wish we had room to give a more ample account of so excellent and amiable a character, in which the greatest philanthropy and softness of manners are united with the most profound learning ; his great kindness to our author seems to have made an impression on him, that never can be erased—to this may be added, the valuable presents of extracts, and copies of the most scarce and valuable manuscripts, among which a genuine and authenticated copy of the famous *Miserere* of Allegri must not be forgotten.

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‘ Thursday, August 23. It will give pleasure to every lover of music, especially those who have been so happy as to have heard him, that Signor Farinelli still lives, and is in good health and spirits. I found him much younger in appearance than I expected. He is tall and thin, but by no means infirm in his appearance. Hearing I had a letter for him, he was so obliging as to come to me this morning at Padre Martini's, in whose library I spent a great part of my time here. Upon my observing, in the course of our conversation, that I had long been ambitious of seeing two persons, become so eminent by different abilities in the same art, and that my chief business at Bologna was to gratify that ambition, Signor Farinelli, pointing to P. Martini, said, “ What he is doing will last, but the little that I have done is already gone and forgotten.” I told him, that in England there were still many who remembered his performance so well, that they could bear to hear no other singer; that the whole kingdom continued to resound his fame, and I was sure tradition would hand it down to the latest posterity.’—

‘ Saturday 25. This day I had the pleasure to spend with Signor Farinelli, at his house in the country, about a mile from Bologna, which is not yet quite finished, though he has been building it ever since he retired from Spain. Il Padre Maestro Martini was invited to dine there with me, and I cannot resist the desire of confessing that I was extremely happy at finding myself in the company of two such extraordinary men.

‘ Signor Farinelli has long left off singing, but amuses himself still on the harpsichord and viol d' amour: he has a great number of harpsichords made in different countries, which he has named according to the place they hold in his favour, after the greatest of the Italian painters. His first favourite is a *piano forte*, made at Florence in the year 1730, on which is written in gold letters, *Rafael d' Urbino*: then, Correggio, Titian, Guido, &c. He played a considerable time upon his Raphael, with great judgment and delicacy, and has composed several elegant pieces for that instrument. The next in favour is a harpsichord given him by the late queen of Spain, who was Scarlatti's scholar, both in Portugal and Spain; it was for this princess that Scarlatti made his two first books of lessons, and to her the first edition, printed at Venice, was dedicated, when she was princess of Asturias: this harpsichord, which was made in Spain, has more tone than any of the others. His third favourite is one made likewise in Spain, under his own direction; it has moveable keys, by which, like that of count Taxis, at Venice, the player can transpose a composition either higher or lower. Of these Spanish harpsichords the natural keys are black, and the flats and sharps are covered with mother of pearl; they are of the Italian model, all the wood is cedar, except the bellies, and they are put into a second case.

‘ Signor Farinelli was very conversible and communicative, and talked over old times very freely, particularly those when he was in England; and I am inclined to believe, that his life, were it well written, would be very interesting to the public, as it has been much chequered, and spent in the first courts of Europe; but, as I hope it is yet far from finished, this seems not to be the place to attempt it: however, the following anecdotes, chiefly picked up in conversation with himself and Padre Martini, may perhaps for the present, gratify in some measure, the curiosity of the reader.

‘ Carlo

* Carlo Broschi, called Farinelli, was born at Naples in 1705; he had his first musical education from his father, Signor Broschi, and afterwards was under Porpora, who travelled with him; he was seventeen when he left that city to go to Rome, where, during the run of an opera, there was a struggle every night between him and a famous player on the trumpet, in a song accompanied by that instrument: this, at first, seemed amicable and merely sportive, till the audience began to interest themselves in the contest, and to take different sides: after severally swelling out a note, in which each manifested the power of his lungs, and tried to rival the other in brilliancy and force, they had both a swell and a shake together, by thirds, which was continued so long, while the audience eagerly waited the event, that both seemed to be exhausted; and, in fact, the trumpeter, wholly spent, gave it up, thinking, however, his antagonist as much tired as himself, and that it would be a drawn battle; when Farinelli, with a smile on his countenance, shewing he had only been sporting with him all this time, broke out all at once in the same breath, with fresh vigour, and not only swelled and shook the note, but ran the most rapid and difficult divisions, and was at last silenced only by the acclamations of the audience. From this period may be dated that superiority which he ever maintained over all his cotemporaries.

* In the early part of his life he was distinguished throughout Italy by the name of *the boy*.

* From Rome he went to Bologna, where he had the advantage of hearing Bernacchi, (a scholar of the famous Pistocco, of that city) who was then the first singer in Italy for taste and knowledge, and his scholars afterwards rendered the Bologna school famous.

* From thence he went to Venice, and from Venice to Vienna; in all which cities his powers were regarded as miraculous; but he told me, that at Vienna, where he was three different times, and where he received great honours from the emperor Charles VI. an admonition from that prince was of more service to him than all the precepts of his masters, or examples of his competitors for fame: his Imperial Majesty condescended to tell him one day, with great mildness and affability, that in his singing, he neither *moved* nor *stood still* like any other mortal; all was supernatural. "Those gigantic strides, (said he); those never-ending notes and passages (*ces notes qui ne finissent jamais*) only surprize, and it is now time for you to please; you are too lavish of the gifts with which nature has endowed you; if you wish to reach the heart, you must take a more plain and simple road." These few words brought about an entire change in his manner of singing; from this time he mixed the pathetic with the spirited, the simple with the sublime, and, by these means, delighted as well as astonished every hearer.

In the year 1734, he came into England, where every one knows who heard, or has heard of him, what an effect his surprising talents had upon the audience: it was extacy! rapture! enchantment!

* In the famous air *Son qual Nave*, which was composed by his brother, the first note he sung was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner, that it was applauded for full five minutes. He afterwards set off with such brilliancy and rapidity of execution, that it was difficult for the violins of those days to keep pace with him. In short, he was to all other singers

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as superiour as the famous horse Childers was to all other running-horses; but it was not only in speed, he had now every excellence of every great singer united. In his voice, strength, sweetness, and compass; in his stile, the tender, the graceful, and the rapid. He possessed such powers as never met before, or since, in any one human being; powers that were irresistible, and which must subdue every hearer; the learned and the ignorant, the friend and the foe.

‘ With these talents he went into Spain in the year 1737, with a full design to return into England, having entered into articles with the nobility, who had then the management of the opera, to perform the ensuing season. In his way thither he sung to the king of France at Paris, where, according to Riccoboni, he enchanted even the French themselves, who at that time universally abhorred Italian music; but the first day he performed before the king and queen of Spain, it was determined that he should be taken into the service of the court, to which he was ever after wholly appropriated, not being once suffered to sing again in public. A pension was then settled on him of upwards of 2000 l. sterling a year.

‘ He told me, that for the first ten years of his residence at the court of Spain, during the life of Philip the Vth, he sung every night to that monarch the same four airs, of which two were composed by Haffé, *Pallido il Sole*, and *Per questo dolce Amplesso*. I forget the others, but one was a minuet which he used to vary at his pleasure.

‘ After the death of Philip the Vth, his favour continued under his successor Ferdinand the VIth, by whom he was dignified with the order of Calatrava, in 1750; but then his duty became less constant and fatiguing, as he persuaded this prince to have operas, which were a great relief to him: he was appointed sole director of those spectacles; and had from Italy, the best composers and singers of the time, and Metastasio to write. He shewed me in his house four of the principal scenes in *Didone* and *Netette*, painted by Amiconi, who accompanied him first into England, and then into Spain, where he died.

‘ When the present king of Spain ascended the throne, he was obliged to quit that kingdom, but his pension is still continued, and he was allowed to bring away all his effects. The furniture of his house is very rich, as it is almost entirely composed of the presents he received from great personages. He seems very much to regret the being obliged to seek a new habitation, after having lived twenty-four years in Spain, where he had formed many friendships and connections that were dear to him; and it is a great proof of the prudence and moderation of his character, that in a country and court, where jealousy and pride are so predominant, he continued so long to be the king's chief favourite, a distinction odious to every people, without the least quarrel or difference with any of the Spaniards.

‘ When he returned into Italy in 1761, all his old friends, relations, and acquaintance, were either dead or removed from the places where he had left them; so that he had a second life to begin, without the charms of youth to attach new friends, or his former talents to gain new protectors.

‘ He says that Metastasio and he were twins of public favour, and entered the world at the same time, he having performed in that poet's first opera. When he shewed me his house, he pointed out an original picture, painted about that time, by Amiconi, in which

which are the portraits of Metastasio, of Farinelli himself, of Faustina, the famous singer, and of Amiconi.

From his conversation, there is reason to believe, that the court of Spain had fixed on Bologna for his residence; though the Italians say his first design was to settle at Naples, the place of his birth, but that he was driven from thence by the numerous and importunate claims of his relations: however that may be, he has a sister and two of her children with him, one of whom is an infant, of which he is doatingly fond, though it is cross, sickly, homely, and unamiable; yet this is a convincing proof, among others, to me, that he was designed by nature for family attentions and domestic comforts: but in conversation he lamented his not being able, for political reasons, to settle in England; for, next to Spain, that was the place in the world, he said, where he should have wished to spend the remainder of his days.

He speaks much of the respect and gratitude he owes to the English. When I dined with him it was on an elegant service of plate, made in England at the time he was there. He shewed me a number of pictures of himself, painted during that time, from one of which by Amiconi, there is a print. He has an English sweep-chimney boy playing with a cat, and an apple-woman with a barrow, by the same hand: he has likewise a curious English clock, with little figures playing in concert on the guitar, the violin, and violoncello, whose arms and fingers are always moved by the same pendulum.

His large room, in which is a billiard-table, is furnished with the pictures of great personages, chiefly sovereign princes, who have been his patrons, among whom are two emperors, one empress, three kings of Spain, two princes of Asturias, a king of Sardinia, a prince of Savoy, a king of Naples, a princess of Asturias, two queens of Spain, and Pope Benedict the XIVth. In other apartments are several charming pictures, by Ximenes and Morillo, two Spanish painters of the first eminence, and Spagnolet.

Sir Benjamin Keene was a great favourite with him, and he speaks of his death, not only as a misfortune to the two courts of England and Spain, but as an irreparable loss to himself and all his friends. He shewed me several pictures painted in England, in the manner of Teniers, by a man, during the time he was in prison for debt; I forget his name; these, he said, Lord Chesterfield had given him in the politest manner imaginable.

Upon my expressing some desire to write his life, or, at least, to insert particulars of it in my history. "Ah," says he, by a modesty rather pushed too far, "if you have a mind to compose a good work, never fill it with accounts of such despicable beings as I am." However, he furnished me with all the particulars concerning Domenico Scarlatti, which I desired, and dictated to me very obligingly, while I entered them in my pocket-book.

He still retains a few words of the English language, which he had picked up during his residence in London, and entertained me a great part of the day with accounts of his reception and adventures there. He repeated a conversation he had with queen Caroline, about Cuzzoni and Faustina; and gave me an account of his first performance at court to his late majesty George the IIId. in which he was accompanied on the harpsichord by the princess royal, afterwards princess of Orange, who insisted on his singing two of Handel's songs at sight, printed in a different clef, and composed in a different stile from what he had ever been used to. He

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told me of his journey into the country with the duke and duchess of Leeds, and with Lord Cobham; of the feuds of the two operas; of the part which the late prince of Wales took with that managed by the nobility; and the queen and princess royal with that which was under the direction of Handel.

He likewise confirmed to me the truth of the following extraordinary story, which I had often heard, but never before credited. Senesino and Farinelli, when in England together, being engaged at different theatres on the same night, had not an opportunity of hearing each other, till, by one of those sudden stage-revolutions which frequently happen, yet are always unexpected, they were both employed to sing on the same stage. Senesino had the part of a furious tyrant to represent, and Farinelli that of an unfortunate hero in chains; but, in the course of the first song, he so softened the obdurate heart of the enraged tyrant, that Senesino, forgetting his stage-character, ran to Farinelli and embraced him in his own.—

Tuesday 28. In the afternoon I went to take a melancholy leave of the cavalier Farinelli. He kindly importuned me to stay longer at Bologna, and even chid me for going away so soon. I found him at his Raphael, and prevailed on him to play a good deal: he *sings* upon it with infinite taste and expression. I was truly sorry to quit this extraordinary and amiable person: he pressed me to write to him, if there was any thing in Italy which he could procure or do for me. I staid with him till it was so late, that I was in danger of being shut out of the city of Bologna, the gates being locked every night as soon as it is dark.

FLORENCE. We have already given such large extracts from this entertaining Journal, that we shall be obliged to suppress many interesting particulars in the remainder of the work, and Florence, among other places, must suffer on that account. We shall just mention, however, a particular sort of jubilee, at which our author was accidentally drawn in to be present, it was celebrated at Figline, a town in the Upper Val' D'Arno, about thirty miles from Florence, 'in honour (he tells us) of Santa Massimina, the protectress of that place; and I am almost ashamed to confess, that, without enquiring of persons well informed, I took upon trust this report, and travelled all night, in order to be present at these games the next day.

I arrived at the place of action about seven o'clock in the morning, and found the road and town very full of country people, as at a wake in England, but saw very few carriages, or persons of rank and fashion; however, considerable preparations were making in the great square, for the diversions of the evening.

At eleven high mass was performed in the principal church, which was very much ornamented, and illuminated with innumerable wax tapers, which, together with the greatest crowd I ever was in, rendered the heat almost equal to that of the black-hole at Calcutta, and the consequences must have been as fatal, had not the people been permitted to go out as others pressed in; but neither religious zeal, nor the love of music, could keep any one long in the church who was able to get out. In short, the whole was a struggle between those whose curiosity made them strive to enter the

the church, and others whose sufferings and fear made them use every means in their power to get out.

By permitting myself to drive with the stream, I at length was carried to a tolerable place near one of the doors, where I had perseverance sufficient to remain during the whole service, as I was in constant expectation of being rewarded for my sufferings, by the performance of some great singer, whom I had not heard before; but in this I was disappointed, as all the vocal performers, except one, were very indifferent: the music, however, was very pretty; full of taste and fancy: it was composed by Signor Feroce, Fiorentino. The principal violin was played by Signor Modele, who, with his son, played, very neatly, a duet concerto: after this the Abate Fibbietti sung a motet with such taste in the slow movements, and fire in the quick, as were truly astonishing; his voice was sweet and clear, his intonations perfectly true; his expression and fancy charming, and he left nothing to wish, but a shake a little more open.

At four o'clock in the evening the games began in the great square, which is a large piece of ground of an oblong form. There were 1500 peasants of the neighbourhood employed upon this occasion, who had been three months in training: they had the story of David and Goliath to represent, which was done with the most minute attention to the sacred story, and the *costume* of the ancients. The two armies of the Israelites and Philistines met, marching to the sound of ancient instruments, such as the *crotolo* or cymbal, the *systrum*, and others: they were all dressed *à l'Antique* even to the common men; the kings, princes, and generals, on both sides, were sumptuously clad, and all on horseback, as were several hundreds of the troops.

The giant, Goliath, advanced and gave the challenge: the Israelites retreated in great consternation, till, at length, little David appears, and entreats Saul to let him be his champion, which request, after some time, is granted; the rest of the story was well told, and it was so contrived, that after Goliath was stunned by the stone from David's sling, in cutting off his head with the giant's own great sword, a quantity of blood gushed out, and many of the spectators shrieked with horror, supposing it to be the blood of the person who represented the champion of the Philistines. After this, there was a pitched battle between the two armies, and the Israelites, being victorious, brought David in triumph, at the head of the prisoners and spoils of the enemy, mounted on a superb chariot, in the ancient form.

At vespers I heard the same story sung in an oratorio, set by the Abate Feroce, in which Signor Fibbietti, the tenor, had a capital part, to which he did great justice: during this performance, the whole town was illuminated in an elegant manner, and there were very ingenious fireworks played off in the great square; and, in justice to the pacific disposition of the Tuscans, I must observe, that though there were at least 20,000 people assembled together on this occasion, without guards, yet not the least accident or disturbance happened. This may perhaps be owing, in some measure, to the peculiar sobriety of the Italians, as I do not remember to have seen one drunken person during the whole time I was in Italy.

It being impossible to procure a bed, if I would have paid eight or ten zechins for it, and the night being very fine, I set out at eleven o'clock for Florence, where I arrived at four the next morning: and though the musical performance at Figline was not what

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I had been made to expect, yet the rest was very superior, and what I was not likely to meet with elsewhere; so that, upon the whole, I did not think the time spent in this excursion entirely lost.—

‘MONTEFIASCONE. September 18. In my way to Rome, I visited Signor Guarducci, who has here built himself a very good house, and fitted it up in the English manner, with great taste. He had already been apprized of my journey into Italy, and received me in the politest manner imaginable. He was so obliging as to let me hear him, in a song of Signor Sacchini's composition, which he sung divinely. His voice, I think, is more powerful than when he was in England, and his taste and expression seem to have received every possible degree of selection and refinement. He is a very chaste performer, and adds but few notes; those few notes, however, are so well chosen, that they produce great effects, and leave the ear thoroughly satisfied. He has a winter-house in Florence, and has built this at Montefiascone, the place of his birth, to retire to in summer, and to receive his mother, and his brothers and sisters: it is charmingly situated, commanding, on one side, a fine prospect of the country, as far as Aquapendente, and a great part of the lake of Bolsena; and, on the other, the hills of Viterbo, and the country leading to it. He says he has totally quitted the stage, and intends singing no more in public: this is a loss to Italy, as I find he is now allowed by the Italians the first place among all the singers of the present period; and, at Rome, they still speak of his performance, in Piccini's *Didone Abbandonata*, with rapture. Signor Guarducci, in a manner truly obliging, gave me letters to eminent professors at Rome and Naples, and not only treated me with the greatest hospitality, while under his roof, but loaded my chaise with exquisite wine, the produce of his own vineyard, and with other refreshments.—

‘ROME.—Tuesday, Sept. 25. I had this morning the honour of being presented to cardinal Alexander Albani, principal librarian to the Vatican, and Prefetto, or governor of the pope's chapel. His eminence received me in the most obliging and condescending manner imaginable, taking me by the hand, and saying, *Figlio mio, che volete?* “My son, what do you wish I should do for you?” And upon my telling the views with which I came into Italy, and expressing a desire to be permitted to examine MSS. in the Vatican library, and in the archives of the pontifical chapel, relative to music, he said, “You shall have the permission you desire, but write it down in the form of a memorial; which being done, he called for his secretary, to whom he gave instructions to draw up an order, which he signed, and addressed to *Monsignore l'Arcivescovo di Apomea, prefetto della Vaticana*, to admit me into the Vatican library when I pleased, to let me see what books and MSS. I pleased, and to have copied what I pleased.

‘This was an important point gained, but, without the intelligence and assistance of the Abate Elie, one of the *custodi*, or keepers of the books in the Vatican, I should have been but little the better for the permission I had obtained. For the MSS. in this celebrated library are so numerous, and many of them in such disorder, that to find the tracts I wished would have been a work of years, had he not pointed them out. This gentleman employed five or six whole days in making a catalogue for me of all that the Vatican contained relative to my work; after which I regularly spent my mornings there, in reading and marking such things

things as I wished to have copied entirely, or from which I was desirous of extracts; and these my good friend the Abate undertook to transcribe for me, while I went to Naples.

Here he mentions the countenance and assistance he met with both from his countrymen and the natives. Among the latter, he particularises the *Cavalier Piranesi*, who presented him with several curious drawings, and procured him others, 'of such ancient instruments as still subsist entire, among the best remains of antiquity.' And, the *Cavalier Santarelli*, *Capellano di Malta*, and *Maestro di Capella* to his holiness; who, it seems, treated him with such friendship, and did him such real and essential services, as cannot fail of contributing greatly to the undertaking in which he is engaged.

He says, speaking of this valuable friend,

'I must add to these favours, that of procuring me some of the most curious and scarce printed books which I sought at Rome: it was owing to his friendly zeal likewise, that, after three weeks spent in vain by myself and friends there, in search of the first Oratorio that was ever set to music, I at length got a sight and copy of it; and, to crown the whole, he joined to all these benefits, not only that of furnishing me with a true and genuine copy of the famous *Miserere* of Allegri, but all the compositions performed in the pope's chapel during Passion-Week; together with many others of Palestrina, Benevoli, Luca Marenza, and others, which have never been printed, nor have they ever been performed but in that chapel.

'I was not more curious about the Vatican library, than the pope's chapel, that celebrated sanctuary, in which church music seems to have had its birth, or at least to have received its first refinement; and concerning this chapel I was favoured with all the satisfaction I could wish from the Cav. Santarelli.

'In the pope's, or Sistine chapel, no organ, or instrument of any kind, is employed in accompanying the voices, which consist of thirty-two; eight bases, eight tenors, eight counter-tenors, and eight sopranos, or trebles; these are all in ordinary: there is likewise a number of supernumeraries ready to supply the places of those who are occasionally absent, so that the singers are never fewer than thirty-two, on common days, but on great festivals they are nearly doubled.

'The dress of the singers in ordinary, is a kind of purple uniform; their pay is not great, and at present subjects of superior merit, belonging to this establishment, meet with but little notice or encouragement, so that music here begins to degenerate and decline very much; to which the high salaries given to fine voices and singers of great abilities in the numerous operas throughout Italy, and, indeed, all over Europe, greatly contribute: by little and little, all those embellishments and refinements in the execution of ancient music, as well as the elegant simplicity for which that of this chapel is so celebrated, will be lost. Formerly, even the Canto Fermo was here infinitely superior to that of every other place by its purity, and by the expressive manner in which it was chanted.—

Then

Then again,

‘ Signor Santarelli favoured me with the following particulars relative to the famous *Miserere* of Allegri. This piece, which, for upwards of a hundred and fifty years, has been annually performed in Passion Week, at the Pope’s chapel, on Wednesday and Good-Friday, and which, in appearance, is so simple as to make those, who have only seen it on paper, wonder whence its beauty and effect could arise, owes its reputation more to the manner in which it is performed, than to the composition: the same music is many times repeated to different words, and the singers have, by tradition, certain customs, expressions, and graces of convention, (*certe espressioni e Gruppi*) which produce great effects; such as swelling and diminishing the sounds altogether; accelerating or retarding the measure at some particular words, and singing some entire verses quicker than others. Thus far Signor Santarelli. Let me add, from Andrea Adami’s *Rules for conducting the Choir of the Pontifical Chapel*, that, “After several vain attempts by preceding composers, for more than a hundred years, to set the same words to the satisfaction of the heads of the church; Gregorio Allegri succeeded so well, as to merit eternal praise; for with few notes, well modulated, and well understood, he composed such a *Miserere* as will continue to be sung on the same days, every year, for ages yet to come; and one that is conceived in such just proportions as will astonish future times, and ravish, as at present, the soul of every hearer”

‘ However, some of the great effects produced by this piece, may, perhaps, be justly attributed to the time, place, and solemnity of the ceremonials, used during the performance: the pope and conclave are all prostrated on the ground; the candles of the chapel, and the torches of the balustrade, are extinguished, one by one; and the last verse of this psalm is terminated by two choirs; the Maestro di Capella beating time slower and slower, and the singers diminishing, or rather *extinguishing* the harmony, by little and little, to a perfect point.

‘ It is likewise performed by select voices, who have frequent rehearsals, particularly on the Monday in Passion-Week, which is wholly spent in repeating and polishing the performance.

‘ This composition used to be held so sacred, that it was imagined excommunication would be the consequence of an attempt to transcribe it. Padre Martini told me there were never more than two copies of it made by authority, one of which was for the late king of Portugal, and the other for himself: this last he permitted me to transcribe at Bologna, and Signor Santarelli favoured me with another copy from the archives of the pope’s chapel: upon collating these two copies, I find them to agree pretty exactly, except in the first verse. I have seen several spurious copies of this composition in the possession of different persons, in which the melody of the soprano, or upper part, was tolerably correct, but the other parts differed very much; and this inclined me to suppose the upper part to have been written from memory, which, being so often repeated to different words in the performance, would not be difficult to do, and the other parts to have been made to it by some modern contra puntist afterwards.

‘ Before I quit a subject so interesting to the lovers of church music, I shall add the following anecdote, which was given me likewise by Signor Santarelli.

‘ The

' The emperor Leopold the first, not only a lover and patron of music, but a good composer himself, ordered his ambassador, at Rome, to entreat the pope to permit him to have a copy of the celebrated *Miserere* of Allegri, for the use of the Imperial chapel at Vienna; which being granted, a copy was made by the Signor Maestro of the pope's chapel, and sent to the emperor, who had then in his service some of the first singers of the age; but, notwithstanding the abilities of the performers, this composition was so far from answering the expectations of the emperor and his court, in the execution, that he concluded the pope's Maestro di Capella, in order to keep it a mystery, had put a trick upon him, and sent him another composition. Upon which, in great wrath, he sent an express to his holiness, with a complaint against the Maestro di Capella, which occasioned his immediate disgrace, and dismissal from the service of the papal chapel; and in so great a degree was the pope offended, at the supposed imposition of his composer, that, for a long time, he would neither see him, or hear his defence; however, at length, the poor man got one of the cardinals to plead his cause, and to acquaint his holiness, that the stile of singing in his chapel, particularly in performing the *Miserere*, was such as could not be expressed by notes, nor taught or transmitted to any other place, but by example; for which reason the piece in question, though faithfully transcribed, must fail in its effect, when performed elsewhere. His holiness did not understand music, and could hardly comprehend how the same notes should sound so differently in different places; however, he ordered his Maestro di Capella to write down his defence, in order to be sent to Vienna, which was done; and the emperor, seeing no other way of gratifying his wishes with respect to this composition, begged of the pope, that some of the musicians in the service of his holiness, might be sent to Vienna, to instruct those in the service of his chapel how to perform the *Miserere* of Allegri, in the same expressive manner as in the Sistine chapel at Rome, which was granted. But, before they arrived, a war broke out with the Turks, which called the emperor from Vienna; and the *Miserere* has never yet, perhaps, been truly performed, but in the pope's chapel.

NAPLES. At Naples the author's expectations seem to have been rather disappointed, that city having generally been looked upon as the fountain-head, the grand source and centre of all the best Italian music.—Here are established three Conservatorios for the education of boys, who are designed for the profession of music, of the same kind with those of Venice for girls.—In these two capitals only, seminaries of this kind are to be found throughout Italy.—Of the Neapolitan, we shall give the following account in his own words, from a conversation he had with the celebrated composer Piccini.

' My first enquiries were concerning the Neapolitan Conservatorios; for he having been brought up in one of them himself, his information was likely to be authentic and satisfactory. In my first visit I confined my questions chiefly to the four following subjects;

' 1. The

12 Burney's *Present State of Music in France and Italy.*

- * 1. The antiquity of these establishments.
- * 2. Their names.
- * 3. The number of masters and scholars.
- * 4. The time for admission, and for quitting these schools.

* To my first demand he answered, that the Conservatorios were of ancient standing, as might be seen by the ruinous condition of one of the buildings, which was ready to tumble down.

* To my second, that their names were *St. Onofrio*, *La Pietà*, and *Santa Maria di Loreto*.

* To my third question, he answered, that the number of scholars in the first Conservatorio is about ninety, in the second a hundred and twenty, and in the other, two hundred.

* That each of them has two principal *Maestri di Capella*, the first of whom superintends and corrects the compositions of the students; the second the singing, and gives lessons. That there are assistant masters, who are called *Maestri Secolari*; one for the violin, one for the violoncello, one for the harpsichord, one for the hautbois, one for the French horn, and so for other instruments.

* To my fourth enquiry, he answered, that boys are admitted from eight or ten to twenty years of age; that when they are taken in young they are bound for eight years; but, when more advanced, their admission is difficult, except they have made a considerable progress in the study and practice of music. That after boys have been in a Conservatorio for some years, if no genius is discovered, they are dismissed to make way for others. That some are taken in as pensioners, who pay for their teaching; and others, after having served their time out, are retained to teach the rest; but that in both these cases they are allowed to go out of the Conservatorio at pleasure.

* I enquired throughout Italy at what place boys were chiefly qualified for singing by castration, but could get no certain intelligence. I was told at Milan that it was at Venice; at Venice, that it was at Bologna; but at Bologna the fact was denied, and I was referred to Florence; from Florence to Rome; and from Rome I was sent to Naples. The operation most certainly is against law in all these places, as well as against nature; and all the Italians are so much ashamed of it, that in every province they transfer it to some other.

" Ask where's the North? at York, 'tis on the Tweed;
In Scotland, at the Orcades; and there,
At Greenland, Zembla, or the Lord knows where."

POPE's Essay on Man.

* However, with respect to the Conservatorios at Naples, Mr. Jamineau, the British consul, who has so long resided there, and who has made very particular enquiries, assured me, and his account was confirmed by Dr. Cirillo, an eminent and learned Neapolitan physician, that this practice is absolutely forbidden in the Conservatorios, and that the young castrati came from Leccia in Apulia; but before the operation is performed, they are brought to a Conservatorio to be tried as to the probability of voice, and then are taken home by their parents for this barbarous purpose. It is, however, death by the laws to all those who perform the operation, and excommunication to every one concerned in it; unless it be done, as is often pretended, upon account of some disorders which may be supposed to require it, and with the consent of

of the boy. And there are instances of its being done even at the request of the boy himself, as was the case of the Grassetto at Rome. But as to these previous trials of the voice, it is my opinion that the cruel operation is but too frequently performed without trial, or at least without sufficient proofs of an improvable voice; otherwise such numbers could never be found in every great town throughout Italy, without any voice at all, or at least without one sufficient to compensate such a loss.

To this extract we shall add the following, which will complete the account of these musical schools.

‘ Wednesday, Oct. 31. This morning, I went with young Oliver, an English student, to his Conservatorio of St. Onofrio, and visited all the rooms where the boys practise, sleep, and eat. On the first flight of stairs was a trumpeter, screaming upon his instrument till he was ready to burst; on the second was a French horn, bellowing in the same manner. In the common practising room there was a Dutch concert, consisting of seven or eight harpsichords, more than as many violins, and several voices, all performing different things, and in different keys: other boys were writing in the same room; but it being holiday time, many were absent who usually study and practise in this room. The jumbling them all together in this manner may be convenient for the house, and may teach the boys to attend to their own parts with firmness, whatever else may be going forward at the same time; it may likewise give them force, by obliging them to play loud in order to hear themselves; but in the midst of such jargon, and continued dissonance, it is wholly impossible to give any kind of polish or finishing to their performance; hence the slovenly coarseness so remarkable in their public exhibitions; and the total want of taste, neatness, and expression in all these young musicians, till they have acquired them elsewhere.

‘ The beds, which are in the same room, serve for seats to the harpsichords and other instruments. Out of thirty or forty boys who were practising, I could discover but two that were playing the same piece: some of those who were practising on the violin seemed to have a great deal of hand. The violoncellos practise in another room; and the flutes, hautbois, and other wind instruments, in a third, except the trumpets and horns, which are obliged to sag, either on the stairs, or on the top of the house.

‘ There are in this college sixteen young castrati, and these lye up stairs, by themselves, in warmer apartments than the other boys, for fear of colds, which might not only render their delicate voices unfit for exercise at present, but hazard the entire loss of them for ever.

‘ The only vacation in these schools, in the whole year, is in autumn, and that for a few days only: during the winter, the boys rise two hours before it is light, from which time they continue their exercise, an hour and a half at dinner excepted, till eight o'clock at night; and this constant perseverance, for a number of years, with genius and good teaching, must produce great musicians.’

We must here check our inclination to indulge our readers with farther extracts from this agreeable work; as those already given have rather exceeded the limits usually allowed to publications of equal bulk.

And now, after having done justice, as we hope, to the real merit of the author, we are sorry to say, that the impartiality we profess, obliges us to take notice of the severity with which he treats the French national music. We know, indeed, it has of late become a fashionable topic with some people, (especially since the publication of Rousseau's letter on that subject) to decry, and run it down to a degree that sinks it below contempt; and even among the French themselves many are to be found, who, openly list with the enemy. But in a man of Dr. Burney's general knowledge of the art, and who is to give us a fair and impartial account of the music of all nations, we cannot but wonder, his enthusiasm in favour of a different stile, should have hurried him into bitterness and invective against the French. He says, (after having taken notice of the applause bestowed on Bezozzi's performance on the hautbois at the Concert Spirituel, which was perfectly Italian) p. 25. 'But it is not easy to account for the latitude the French take in their approbation, or to suppose it possible for people to like things as opposite as light and darkness. If French music is good, and its expression natural and pleasing, that of Italy must be bad: or change the supposition, and allow that of Italy to be all that an unprejudiced, but cultivated ear could wish; the French music cannot, one would imagine, give such an ear equal delight.'—But why must our relish be confined to one stile only, in any of the arts?—May we not be charmed with the grace and sublimity of Raphael and Corregio, and yet receive pleasure from Rembrandt or Teniers? We forbear any farther quotations to the same purpose, some of which must be still more offensive to the French, and less justifiable. With regard to the music of the French, the great Mr. Addison, though a professed advocate and admirer of the Italian, was of a very different way of thinking: 'Signor Baptist Lulli, says he, acted like a man of sense in this particular. He found the French music extremely defective, and very often barbarous: however, knowing the genius of the people, the humour of their language, and the prejudiced ears he had to deal with, he did not pretend to extirpate the French music, and plant the Italian in its stead; but only to cultivate and civilize it with innumerable graces and modulations, which he borrowed from the Italian. By this means, the French music is now perfect in its kind; and when you say, it is not so good as the Italian, you only mean that it does not please you so well, for there is scarce a Frenchman, who would not wonder to hear you give the Italian such a preference. The music of the French, is, indeed, very properly adapted to their pronunciation and accent; as their

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whole

whole opera wonderfully favours the genius of such a gay, airy people.' *Spect.* N^o 29.

It is to be observed, that our author says the French music has undergone very little alteration since Lulli's time, and is still nearly in the same condition in which he left it. The late Signor Geminiani, likewise, whose taste, we suppose, no one will dispute, was an avowed favourer of French music, and professed to have profited much from his study and imitation of it;—let the Italian have the preference, which it seems fairly entitled to; but must the French therefore, in contradiction to the general feelings of a whole nation, be anathematized without remorse?—Mode carries all before it; and music, like every thing else, must be content to swim with the tide. Upon the whole, however, it must be acknowledged, that Dr. Burney's *Journal* is highly entertaining, full of taste, judgment, and erudition; and that no one appears to be more capable of executing with success, the great work he purposes of a *General History of Music*, than himself.

II. *Principles and Power of Harmony.* 4to. 7s. 6d. Baker and Leigh. [Concluded.]

WE proceed with pleasure in our remarks on this masterly performance. In our last Number we had conducted our reader to the author's examination of Tartini's third chapter, which treats of Concords and Discords.—Tartini's method of accounting for the invention of discords is ingenious and curious, and notwithstanding our author differs from him in some particulars, he has candour enough to say,

' Though I speak thus freely of Tartini, I mean not to set myself in competition with that truly great artist, not even as to theory: on the contrary, had he not traced out the whole system as he has done, and pointed out the way in every step I have taken, and shall take, throughout this treatise, I should never have been able to prove, in a method much more simple, and I imagine more convincing, what he undertook to prove with infinite pains; and, I must add, with some perplexity. Mere accident indeed led me at first, having a curiosity to see what notes the longer part of a string, if stopped as on a violin, at each division of the harmonic intervals, would produce, but without his assistance I should have been totally incapable of making the use I have done, and shall do, of this scale.

' Not only my method of finding the discords, but my idea of them, and of their resolution, is different from that of Tartini: it is taken however from his examples, though not from his doctrine. My idea then of a dissonance is, that if two consonant notes be held on, while a third note changes to another harmony, the two notes, which were pleasing before, become disagreeable, if not resolved, because they do not belong to it. All the instances Tartini gives of dissonances and discordances, p. 80, 81, are of this sort. From hence it appears, that all chords commonly
note

called dissonant, are such by position only, and consequently every note may be rendered dissonant; but to do it properly is the work of skill and genius only. In fact, there can possibly be no consonance but with the harmonic notes, and therefore all chords must take their origin from thence, and end there. But besides the method of introducing discords, by continuing two notes while the third changes to another harmony, discords may be introduced, by taking in a note before its time, that belongs to another; however this comes to the same. These two cases, and the inversion of notes, will, I believe, account for all the figures properly placed over base notes, for the harpsichord.

‘ If the foregoing doctrine about dissonances is just, then, 1st, what Dr. Smith asserts, in his *Harmonics*, That nature has put no limits between them and consonances, is not true; but it is a common error to consider intervals per se, and not in relation to a system, as Tartini observes, and has given an instance in two parts, where the 5ths are consonant, and by adding a base to them they became dissonant. 2dly, It is said in the *Harmonics*, that there is no harmony without discords. This is not strictly true; for there are none, as long as we confine ourselves to the notes on the string trumpet, i. e. in all tunes properly composed for the trumpet and German horn; though there are both the 6ths, the 4th, and both the 3ds, on that instrument. But the proposition is true, as soon as we use the diatonic scale; for there all music consists in a perpetual resolution of imperfect consonances and real dissonances.

What I have said upon the subject of dissonances, and their resolution, will appear very short and imperfect, to all such readers as are conversant in the practical part of music; but, I think, the shortness ought not to be deemed as an objection, if there is no deficiency; I mean, as to the principles which I have used; as to the practice, I know too well the perplexity and intricacy of this part of music, to pretend to give any instructions; and were I able and inclined to do so, it would be unnecessary, as Tartini has done it already to my hands. I might indeed have translated this part of his work, as I have done some others, and as I might have translated the whole; but that did not suit my purpose. I shall therefore put an end to my observations on the third chapter.’

The fourth chapter in Tartini’s *Treatise*, gives the origin of the musical scale and genera, their use and consequences. In our author’s commentary upon this important chapter, he acquits himself with great dexterity, and proves that he is not only profound in the theory of sound, but endowed with nice feelings, and of great experience and observation, with respect to practical music. As a proof of this, we shall give our readers his two first sections upon Tartini’s fourth chapter.

‘ Chapter the fourth contains many curious and instructive observations, of which I shall give some account in my usual way, adding, as I go along, reflections of my own. Our author sets out with a principle, which he had mentioned in the last chapter, that harmony must be supposed, before the parts which arise from the harmony, i. e. the song. The difference between them is this; in the harmony, the sounds are simultaneous; in the song, they are successive. These successive notes constitute the octave, and there-

therefore it is of great consequence to settle this. I believe most people will be apt to think, that there was not much thought required to settle the common octave, which almost every one who has an ear can run over with the greatest ease, and, as he thinks, naturally; yet there were many divisions of it proposed, before that was invented which now takes place. Ptolemy the astronomer was the inventor; and it is no wonder it has generally prevailed from his time to this day, as it is the only one which was truly founded on nature. However this foundation does not appear by any thing we find in Ptolemy; nor does it appear in any other writer, but Tartini, that I know of.

‘When we first begin to learn music, we are, or should be, taught to play or sing the octave: Tartini used really to teach it, and sometimes to the great mortification of his conceited scholars; but he does not call it the foundation of music, as other masters do, who do not teach it. However, we are taught to go through it after a manner, and are ever after apt to look upon it as natural; but it is undoubtedly artificial, and the result of much and profound thought. However paradoxical therefore it may seem, yet it is certainly true, that harmony is more natural than the notes of the octave; for a string cannot be sounded, either as a trumpet marine, or as a monochord, i. e. in the common way, without producing harmony; whereas the notes of an octave never appear but in highly civilised countries. Amongst the birds we hear the 5th, the 4th, the 3d major and minor; but the notes of the octave from no animal that has not been taught, unless we believe the extraordinary account of the Sloth. The intervals we do hear, are those of every musical string, and therefore must be deemed natural.’

The limits of our work will not allow of more quotations from this useful and entertaining part of the book before us. We shall merely give our reader a bill of fare; if it excites appetite, he will, doubtless, gratify it at the first table, and not content himself with such second-hand scraps as we can afford him. Sect. 51 and 52, give Tartini’s method of acquiring the notes of the *Octave*, and remarks upon it. Sect. 55. treats of the *Temperament*, after this of the *Comma*; of the method of tuning the *Harpsichord*, and the *Harp*. In speaking of this last instrument, sect. 61, the author says, ‘Had we compositions made purposely for the harp, of equal taste with what are to be found for some other instruments, this instrument might possibly come once more into vogue, and please the nicest ear that can bear simplicity; but such compositions are scarcely to be found.’ After this, the author cites several passages out of old authors, to prove that the harp was formerly a favourite instrument in this nation; but would not the same reasoning incline us to believe the lyre to be at present a favourite and common instrument among us; as few ballads are written without its being mentioned, and as to odes, it is scarcely possible to find one without it,

‘Awake *Æolian Lyre*, awake. Gray.

‘*Thy Daughter she, Empress of the Lyre.* Mason.

‘*When he, who strung the Latian Lyre.*’ Whitehead.

We wish, however, to see the harp in better hands than those to which it is usually confined; as we do not think its execution limited to mere tunes, but capable of every part of musical expression in the power of a stringed instrument which wants the *Softenuto*, and has no means of stopping at pleasure the resonance, or vibration of the strings: but the double-harp, played by a musician, whose hand, taste, and knowledge, were equal to those of an Abel; by one who could play voluntaries upon it with as much facility as a good organist on the organ, he would, as we imagine, produce more miraculous effects by his performance, than are related of Timotheus and his lyre.

In Sect. 63, and the following, our author speaks of the *Lyre*, the *Cithara*, *perfect Music*, *Harmonic Notes*, *Trumpet-Marine*, *Counter-point*, *Antient Modes* in the church, *Measure* in music, *Metre* in poetry, *Rhythm*, *Accents*, musical and metrical; *Prosody*, *Discordant notes*, ancient *Chromatic*, and *Enharmonic*, &c.

Our author gives a summary view of Tartini’s fifth chapter in the following manner.

‘I have now gone through four chapters out of six, which make the whole of my author’s treatise. If I have done tolerable justice to this excellent work, I have no doubt but that all my musical readers, I mean of the profession, will have a great curiosity to consult the original; others perhaps, not unskilled in music, may be contented barely to see what principles their art is founded upon. This is a curiosity which I can hardly suppose any lover of music to be without: but however that may be, I am now coming to a part of the work, which must interest every one who pretends to taste in this way; because it contains the judgment of the greatest of all modern masters, on a subject that very much divides the musical world. As this part of my work will be much more entertaining to some of my readers, so it will be much easier for me to execute. Instead of picking out what I looked upon as essential, in order to give some idea of the new principles with which the original abounds; instead of taking pains to reduce these principles into the narrowest compass possible, and putting them in the clearest light I was able; lastly, instead of taking no small pains to understand my author’s doctrines, which are sometimes very obscure, I shall not have much to do, in the following chapter, but to translate.’

The title of the fifth chapter in the original is this,

Of the Modes or Musical Tones, Antient and Modern.

This our author has admirably, and almost entirely, translated. We shall give an extract from the first part of this interesting chapter, and the heads of the rest.

“As, from the difference of musical keys, and from the different position of the common diatonic scale, the modes or musical tones, which are an essential part of our church-music, and still more so of the antient Greek music, are deduced, this chapter becomes necessary; in which, however, there is hardly any thing demonstrative, and very little physical. Hitherto I have sailed thro’ an ocean of my own, and have always been sure of my course; but to obey you, illustrious Sir,” addressing himself to his friend, “I must now enter into another ocean, unexplored hitherto by any one, and do not know what will be my fate. Do not therefore expect from me, in this chapter, that boldness, which arises from a consciousness of truth; such as you have seen in the preceding chapters. Look favourably, however, on this real sacrifice of my obedience, as I enter on so nice a subject without any sure guide; knowing how desirous you are to go to the bottom of a matter so truly interesting.

“The substance of what I am going to undertake, is, on one side, the discovery of the musical modes; by the means of which, and of poetry, the ancient Greeks excited and appeased, at their pleasure, the passions of the human mind: and, on the other side, the comparison of the antient modes with our modern modes. In order to reduce to the greatest clearness possible, an affair the most involved and obscure that can employ one’s thoughts, it is necessary, in the first place, to understand what is meant by the word mode. A mode then, in general, according to the antient meaning, (called by the Greeks by the name of trope, harmony, &c.) signifies a song determined by rule, as to gravity and acuteness; as to intervals; as to ascent and descent; as to musical accents, relative to the metre; and as to the instrument which accompanied the song of the musical poet. Thus again, as the matter, treated by the poet, was melancholy, or chearful; decent, or lascivious; furious and bacchanalian, or grave and religious; &c. so there were determined and specific modes with the particular conditions of certain limits as to gravity and acuteness; of certain accents relative to a certain metre, and a certain instrument. Every mode had its particular name, as Dorian, Phrygian, Lydian, Æolian, &c. and was adapted precisely to that particular matter for which it was instituted.

“The above-mentioned account of the antient modes is all we can gather with certainty and clearness from history; and in this all historians antient and modern agree, some more, some less. If, in vertu of this account, it is expected that we shall be able to point out the individual above-mentioned circumstances, the case is desperate; because the antient histories, and much more the modern, contradict one another; and what is still worse, monuments and examples are entirely wanting. It seems therefore a natural consequence, that one may reasonably doubt whether the account is true or not; but, in spite of doubts about the truth of the accounts found in antient historians, concerning the Greek music, such are the antients who give those accounts, that it would be the height of rashness not to believe them. Plato and Aristotle are all who need be named on this occasion, and ought to make us bow down our heads. Should you ask me, if such a dominion over the passions is possible in nature? I answer frankly, Yes; because I am a witness myself of the possibility of it, from many instances; one of which I will relate. In the year 1714, (if I am not mistaken) in an opera that was per-
C 2 formed

formed at Ancona, there was, in the beginning of the third act, a passage of recitative, unaccompanied by any other instrument but the bafe; which raised, both in the professors and in the rest of the audience, such and so great a commotion of mind, that we could not help staring at one another, on account of the visible change of color that was caused in every one's countenance. The effect was not of the plaintive kind: I remember well, that the words expressed indignation; but of so harsh and chilling a nature, that the mind was disordered by it. Thirteen times this drama was performed, and the same effect always followed, and that too universally; of which the remarkable previous silence of the audience, to prepare themselves for the enjoyment of the effect, was an undoubted sign."

The remaining part of this chapter consists of Reflexions upon the Want of Principles among the Moderns; on Modern Modes; Old Italian Modes; Number of Modes; Necessary Subserviency of Music to Prosody; on the Manner in which the Passions are to be imitated; on Discretionary Measure; on Simultaneous Harmony; Old Church Music; its Corruption; Idea of Greek and Roman Music; and Modern Modulation.

Sect. 122. contains a reflection of our author, suggested to him by Tartini's preceding period in favour of *Simple Music*; but we cannot wholly subscribe to his opinion, that the tunes in the Beggar's Opera should be the standard of good melody, modulation, and harmony. It is true, that many of them are the tunes of our nurses, to which our ears have been accustomed from our infancy; for this reason, perhaps, ninety nine out of an hundred at the playhouse, will prefer them to any other music*. In so mixed and popular an assembly as the audience of an English theatre, are not the majority ignorant of other music, and as likely to be prejudiced in favour of bad, as more refined ears in favour of a more polished and artificial kind of music; but would it not be the same thing with painting, poetry, and sculpture?—would not a sign post, highly-coloured, be preferred by the ignorant to a picture of Raphael, or a jovial and balderdash song to the Essay on Man, or Milton's Paradise Lost? Simplicity is an excellent and desirable thing in all the arts; but let it be an elegant simplicity, free from vulgarity and barbarism. Why should people of refined ideas, and if you will too delicate taste, be governed by the ignorant and unpolished, any more than those last mentioned by the former? It has been

* It does not seem as if the whole success of the Beggar's Opera could be fairly given to the music, as no music can at an English playhouse save a drama totally devoid of merit; and that of the Beggar's Opera has never been doubted.

well said, that authors and artists are the only people in this country who are not tried by their peers.

What Tartini says in favour of simplicity could never extend to such a medley of tunes of all nations being introduced into one piece, as those of the Beggar's Opera, which are made up of Scotch, French, Italian, Irish, and English; and is a lover of music to be thought affectedly refined, who wishes for something less hackneyed and vulgar? The music in the pope's chapel, with which our author was so enchanted, could never remind him of that in the Beggar's Opera. But the moderns and modern music, are always to be abused; it was so in Plato's time; the custom has been continued by every writer on the subject; and every musician, who, like Timotheus, adds a new string to his lyre, will be said to endanger the state; but about taste and prejudice, it has long been agreed, that there is no disputing; our habits, and our feelings will ever be uppermost.

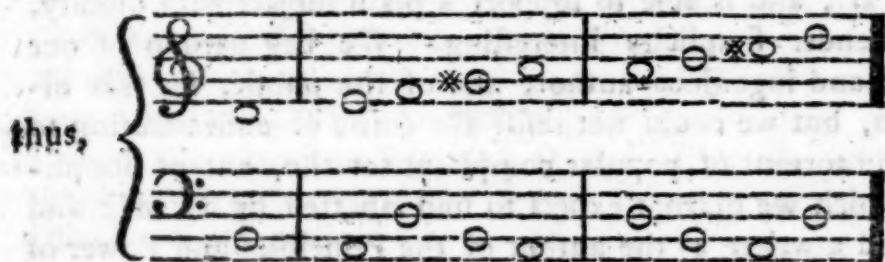
Simplicity is certainly the last stage of judgment and refinement; a musical composer must dirty a great deal of paper in writing fugues, canons, imitations, and every species of difficulty and learned jargon, before he arrives at the art of hiding art, and is able to support a plain subject with dignity, or to render simplicity interesting. We beg pardon of our learned and ingenious author, and of the public, for this digression, but we could not resist the desire of endeavouring to stem the torrent of popular complaint for the want of simplicity, which we did not expect to find abetted by so able and enlarged a writer as the author of the *Principles and Power of Harmony*; for, in fact, there seems to have been more true pathos in some plain and simple airs sung by Manzoli, Guarducci, and Guadagni, in our late operas, than can be found in any of those of ancient times, when melody was either rude, or overloaded with harmony. Our author, however, very justly observes, that 'there is a mongrel kind of songs, neither English nor Italian, which rowl through a parcel of unmeaning notes, without either rhythm or melody, and are of all music the most insipid; having neither the simplicity of the old ballad, nor the delicacy of the opera stile; which last, for soothing the ear, is infinitely superior to what is known in any other nation.'

What follows relative to true and false taste is admirable, as well that which is translated from Tartini, as our author's own reflections. From Sect. 127, to 131, concerning the difficulty of moving the passions, is deep and reasonable; but the following sections relative to the different effects of musical intervals, is, perhaps, too metaphysical and imaginary to be

understood or felt by many readers. Sect. 141. concerning the constant union of music and dancing in all countries, is more intelligible and striking. The next curious subject treated of is in Sect. 145, where a new system is given of the third minor, which has greatly perplexed all preceding theorists; and it seems as if it ever must have its difficulties; however, our author's solution is very ingenious and more plausible than any we have hitherto seen.

However, in the investigation of the 3d minor, it may be asked, what becomes of the B flat in Fig. 1. Ex. 4. when E flat is made the 3d minor to C? The example in Fig. 9, by being transposed into D, and explained in C, will puzzle many readers: but the latter part of Sect. 147, seems unintelligible, unless the scale was revised and made to descend in the key of C, with a flat 3d, instead of D natural, in which it is written; but, in every case, this scale and modulation is impracticable in descending; and as it stands in the plate, contrapuntists will be hurt at the two 8ths, between the base and treble

a. b.
A. B. — a difficulty which might easily be obviated by making this scale minor consist of two conjunct tetrachords:



The sixth chapter concerns Intervals, and the Peculiarities of Modern Modulations. Here Tartini takes occasion to shew the pedantry and fallacy of equivocal modulations, with which Marcello, Gasparini, the baron d'Arstorga, and others, have, at the beginning of this century, made a great display of learning in their cantatas. In the conclusion of this chapter, and of the work, Tartini makes some very modest and sensible reflexions, and his learned commentator finishes by saying, 'Thus ends Tartini's treatise on music; but I cannot quit the subject without adding a few selected observations, which I could not introduce into the body of the work, without interrupting the main business too much; some, perhaps, will think I have done so already: but, however that may be, here follows the Appendix; after saying of my great guide and constant instructor, what Petavius said of Scaliger, whom he had criticised with great severity, *dum errat docet.*'

The Appendix contains matters of a very curious and learned nature; it begins with testimonies from Plato in favour of Ægyp-

Ægyptian music; and from Norden, and the Comte di Caylus, in favour of *Ægyptian* sculpture and painting, with reflexions by our author upon these passages, which at once evince his taste and erudition. He next proceeds to Greek music, of which he is a very powerful defender against the contempt thrown upon it by Dr. Wallis, *Phil. Trans.* abridged by Lowthorp, Vol I. p. 618; and we must confess, that the music of the ancients has not met with so able a champion since the days of Isaac Vossius, or M. Burette. Indeed, as our author is less an enthusiast for the ancients, so his arguments are more reasonable, and urged with more strength than those of his predecessors. The discussion of this curious point would be endless, if the testimonies on both sides were to be given; however, the grand question, whether the ancients had harmony or music in parts, is now almost universally given up; and it is as universally believed, that their melody must have been very simple, little more than a recitative; as no one pretends to their having airs such as the moderns have invented and polished, only since operas were first introduced on the stage.—That many effects attributed to the music of the ancients were produced by poetry, with which it was inseparable, &c.—However this may have been the case, or whatever their music was, it is wholly and irrecoverably lost to us, who have nothing left now but their terms of art, without the art itself. We are told, in the Life of Christina queen of Sweden, that even Meibomius, the collector and learned commentator of the seven antient treatises on music come down to us from the Greeks, when he set some of the Odes of Anacreon and Pindar to what he thought Greek music, at the request of that princess, he could produce no other effect in performing them, than to make her majesty and the whole court laugh most immoderately. From the exquisite remains of other arts, it may be supposed, that their music was excellent, but as a musician was at the same time a philosopher and a poet, and as music included poetry, dancing, and gesture, as well as singing and playing, it is natural to suppose, that this music in itself was more simple and less laborious in the study and practice to professors, than the modern, which alone so entirely employs the time of a professor as to render him nothing less than a philosopher; and so totally separated is philosophy from practical music, that most of the treatises given by men of great erudition and speculation, have been unintelligible to the very persons for whom, if they were to be of any use, they must have been originally intended. Dr. Smith's *Harmonics* is filled with the most sublime problems in Geometry, to teach harpsichord-tuners

and organ-builders an almost impracticable temperament, and one which no good ear could support, if effected.

Hence professors deny, that mathematicians, or system-makers have ever done any real service to melody, or practical harmony. Rameau builds on the basis of his generator as he calls it; and Tartini on the contrary, finds a 3d sound, or the true base, from two consonant trebles. But *Cui bono* as to melody? * The principles and power of melody and modulation, would be a curious and useful subject for a future musical treatise.

Indeed, when we consider that the greatest composers and performers of modern times have been ignorant of these principles; that Corelli, Geminiani, Handel, Vinci, Pergolesi, Haffé, Galuppi, Jomelli, and Piccini among composers; and Farinelli, Faustina, Gizziello, Caffarelli, Manzoli, and others, among performers, effected by mere sentiment, experience, and great talents, so much; and that even Tartini's best compositions were anterior to his theory, it makes us fear that its utility will be doubted, and prevented from becoming very extensive. The work, however, is full of curious things, selected and digested with taste and learning, and written with correctness, strength, and elegance: we therefore, heartily recommend it to the perusal of men of science, and to the study of professors who are at all ambitious of knowing the true principles upon which their art is founded.

III. *Sermons to Young Men.* By William Dodd, LL. D. Prebendary of Brecon, and Chaplain in Ordinary to his Majesty. Two Vols. 9s. Knox.

THE reader may probably imagine, that these discourses are imitations of the Sermons to Young Women; but the author assures us, that many of them were written before that work was published; that on reading those Sermons it occurred to him, that a set of plain practical discourses to young men might be useful and acceptable; and that, in consequence of this thought, he collected and revised what he had before written, supplying only what was necessary to complete his plan.

These compositions are therefore to be considered as originals, not as imitations; and if there is any resemblance be-

* The common chord, say they, and its multiples, were well known before Rameau's treatise appeared; and the true base to every two consonant intervals had been known and applied in compositions of three parts many ages before the birth of Tartini.

tween the productions of Dr. Fordyce and Dr. Dodd, it is only *qualis decet esse sororum*, like the resemblance of sisters, or the more casual familiarity of cater-cousins. However, they may accompany one another with great propriety, and go hand in hand into the world, for the edification of both sexes.

These volumes are dedicated to Philip Stanhope and Charles Ernst, esqrs. two of the author's pupils; whose promising dispositions he speaks of in the following terms: 'Let me flatter myself, my dear young friends, that whatever may be the fruits of my written labours, society will have cause to *applaud those labours* with respect to you; that fraught with every noble sentiment, you will, the one in an *exalted*, the other in an *inferior*, but it may be, not less useful station, endeavour to excel and shine forth as friends to mankind!'—Nobody loves to be considered in the light of an *inferior*; the doctor, therefore, in politeness, should not have made a *comparison*, which cannot fail of being humiliating and unpleasing to one of his pupils.

Near the conclusion of the Dedication, we have the following expression of the author's amazing cordiality and affection for his young friends. 'Should heaven, says he, extend my little span, to see those lives happy and honourable, excelling in virtue, abounding in reputation; to see you great in the public, and blest in the private station; to see you what all your friends so ardently wish, and what all their care so justly claims, I could then, with as much sincerity and satisfaction as the famous believer of old, *beg* a dismissal from this world, and close my eyes in peace and thankfulness.'

Supposing master Stanhope and master Ernst to be in a few years as accomplished, as eminent, and as happy as Dr. Dodd could wish, would he be willing from that moment to be dismissed from the world and all its enjoyments, the chaplain's table at St. James's, the prebendal stall in the church of Brecon, and the theatre of popularity and applause, the pulpit of Charlotte chapel?—We are not so credulous as to believe such a romantic declaration! we consider it as an unmeaning compliment, as the empty flourish of a modern dedication, a protestation which the doctor would be ready to disclaim, or elude, if he were brought to the test.

The world, however, is much obliged to him for his ingenious and seasonable discourses. Were they attentively read and considered by those for whom they are particularly calculated, they might be productive of good effects. The subjects which he treats of are the following, viz. The Advantages of Early Piety; The Fatal Consequences of Youthful Deviations and Excess; On Filial Love; On Fraternal Love; On Application

cation to Wisdom and Learning ; Advice to Apprentices ; On Bad Company ; On Bad Books ; On Ridicule ; On Pleasure ; On Impurity ; On Intemperance ; On Gaming ; On Duelling ; On Conversation ; On Friendship ; On the Employment of Time ; On the Industrious Employment of Time ; and on the Honour, Profit, and Pleasure of Religion.

The following extract, relative to deistical and licentious publications, will enable our readers to form a proper judgment of the merit and utility of these Sermons.

‘ Let me believe, and let me hope, my young friends, that your parents and instructors have shewn you the evidences of the Christian faith, and have enabled you to oppose and confute those subtle arguments which Infidels and Deists may throw in your way. If they have not, strengthen yourselves by the perusal of some one or other of those many excellent performances, which the advocates for Christianity have compiled in proof of its divine original. Consider the train of evidence at large ; and upon the subject of any material objections, either read such writers as are of allowed and universal character, or consult such persons of ingenuity and candour, as you think are able, and you may be assured will be ready, to remove your scruples, and convince your mind. Thus fortified and established in the truth (for I am thoroughly satisfied, that the consequence of such a serious and sincere inquiry will be an establishment in the truth) make it your chief, your only care to fulfil the precepts of the gospel ; not to dispute about its divinity, or to attend to objections which may possibly be urged against it. Our Saviour hath promised that “ they who do his will, shall know of the doctrine whether it be of God.” Let it be your labour to gain increase in such knowledge by this life of obedience : and for the rest, pass over in neglect whatever Deists and Infidels may urge ; nor make so idle a waste of time, or perhaps so sad a shipwreck of your mind’s quiet and peace, as to lose your hours in perusing their subtle and perplexing performances. Their grand business is to embarrass and confute : and it is often enough for them, if they cannot subvert, to render arguments dark and doubtful : unrestrained by any motives of religion or decency, they fear not to speak bold things with confidence, and to pronounce gross falsehoods, even against their God : though answered a thousand times, they hesitate not to urge and re-urge the same stale objections, and have the temerity to repeat the blasphemies afresh, whereof their predecessors have been fully convicted : for, it seems, in the cause of infidelity, want of novelty is no reproach, nor the repetition of of profaneness any shame ; as its fautors dread not the immediate vengeance of God, while allowed by the civil arm to affront him with impunity. And God forbid, that the civil arm should interfere in this case ! God forbid, that in a land of liberty, any man should be precluded from the free delivery of his sentiments ! for though many and great evils unquestionably arise from hence, yet it is as unquestionable that the good preponderates ; and I think it is clear to a demonstration, that however individuals may have been hurt, the cause of Christianity in general has been advanced and benefited by opposition, and the opposition of Infidels in particular.

‘ This

* This it were easy to shew; as well as how the Infidels of ancient and modern times have shifted the argument; diametrically opposing and confuting each other;—and this perhaps we may take some future occasion to shew: But for you, my young friends, let it suffice, to urge against all their objections, that Christianity has now been professed for near 2000 years; that it has withstood all the attacks which persecution and sophistry, in their most varied forms, could make against it; that it is allowed on all hands to be a most benevolent religion, calculated in the best manner for the improvement of morals, and the felicity of men; that if it were to be taken from you, it would be most difficult to supply its place with any thing at all comparable; that if its evidences could be subverted, with them all historical evidence, and all the faith of ancient times must fall; and that, in short, upon the presumption of the falsehood and imposture of Christianity, perfect doubt and scepticism must ensue, and the only system in which a man could take shelter would be downright Materialism; would be in the gloomy disbelief of a providence here, and of an immortality hereafter.

‘ In the view of these consequences, what advantage can you discern to yourselves, from espousing the cause of infidelity? Certainly none; and therefore, you can have no temptation to peruse the works of those, who are the patrons and teachers of infidelity. Books of this kind, you will carefully avoid, not only as extremely trifling, but as likely to prove extremely pernicious: trifling, because if their arguments have no effect, they will consume your important moments without the least improvement: Pernicious, because if their arguments have their effect, they will deprive you of the best hopes which human creatures can enjoy; and will entirely “corrupt your morals,” which, indeed, for the most part, is the grand foundation and mystery of all infidelity.

‘ But books of Infidelity, are not those alone which are to be dreaded, as the “corrupters of morals.” There are books whose immediate and direct tendency it is, to serve the cause of immorality, and to be the foul vehicles of indecency, obscenity, and pollution. These are a kind of writings so impure and defiling, that it is scarcely possible to speak of them without incurring some degree of defilement;—for who can touch pitch and be clean? and they are so prejudicial and obnoxious to all purity of mind, that the least share of virtue, I must believe, will be sufficient to render them odious and disgusting. Nor will you, if you have the least regard for religion, the least reverence for yourselves, ever be persuaded to degrade your nature so much, as to peruse such infamous and detestable performances.

‘ You will find, my young friends, the combat with your passions sufficiently strong: you will find that every method you can use to keep those passions in subjection will be requisite: but if you allow yourselves in the use of any thing which serves to inflame and arouse those passions, how can you ever expect a victory over them? And, believe me, books of that immoral sort, from the use of which I am dissuading you, are inflammatory to a high degree, and the more to be dreaded, as some of them present their poison under a specious covering, and gild with seeming beauty the horrid bait which they lay for your virtue.

‘ It is indeed a melancholy reflection, that any such books should be extant amongst us; ’tis melancholy to think that any of the human species should have so far lost all sense of shame, all feelings
of

of conscience, as to sit down deliberately, and compile a work, entirely in the cause of vice and immorality; a work, which, for aught they know, may serve to pollute the minds of millions, and propagate contagion and iniquity through generations yet unborn: living and spreading its baneful effects long after the unhappy hand which wrote it is mouldered into dust; but perhaps, not so long as the unhappy mind, which composed it, is paying the due punishment for its offence in the doleful regions of futurity. Good God! if the authors of such writings could feel this reflection; if they would consider the numberless youths, whose minds may be blasted by their evil efforts; if they would consider, that works of this kind once made public, are impossible to be recalled; that however they may themselves repent of the evil, it is yet of such a nature, as can never be repaired! for which no restitution can ever be made!—If men would a moment attend to this reflection, certainly we should hear no more of such contaminating works; certainly some of those who have taken the Devil's office, and turned corrupters of our youth, in the present day, would endeavour to be as exemplary in their repentance, as they have been notorious and noxious by their shameful publications.

‘It is a striking observation made by one of the fathers, that “as the authors of good books may hope to find their future crown in glory brightened by the degree of wisdom and virtue, which their writings impart through successive generations; so the writers of bad ones may well dread an increase of punishment in the future world, proportionate to the pollution they spread, and the ill effects which their writings shall produce, so long as they continue to be read.”

‘There cannot be a more awakening example to persons who are any ways concerned in writings of this kind, than that unhappy, witty, and profligate nobleman, whose repentance, it is to be feared, however advantageous and honourable to himself, will never be sufficient to counterbalance the continued ill-effects of his loose and filthy writings. And it is remarkable, that upon his death-bed, this reflection gave him the keenest uneasiness: on which account he was extremely anxious to have all his profane and lewd pieces burned, as well as to call in, if possible,—but alas! that was impossible—all the copies of them which had been unhappily dispersed. Giving those persons who were nearest to him a strict charge to do so; and “Acknowledging, with a sincere contrition, that those works were only fit to promote vice and immorality: that by them he had most highly offended God, and shamed and blasphemed that holy religion into which he had been baptized.”

‘I cannot conclude this head, without expressing my concern for, and bearing my testimony at least, against another species of corruption, eminently fatal to the minds of our people in general, and of our youth in particular: I mean the loose and obscene prints and pictures, which, to the great scandal of good manners and religion, are not only engraved and sold, but publickly exposed in the most frequented parts of the metropolis. There are in this Christian land, men that have been baptized too, and call themselves Christians; who yet, lamentable to think! start not at any profession or mode of gain; and heed not, if they can clothe their own backs, by what beastly vices they are supported, or by what destructive methods they procure their foul maintenance.

‘I won-

I wonder not at these: dead to shame, they are dead to virtue: but I wonder at those, who, placed in superior stations by the providence of God, are made the guardians of a people's liberty and virtue; who, dignified with the honour of magistracy, possess the highest and most sacred trust; a trust, which, certainly, as much respects the morals, as the properties of the people; and for their regard to, or neglect of the one no less than the other, they must certainly render an account to Him, whose vicegerents they are. And in the present instance, the laws have amply provided. But if the magistrates sleep, and the laws have no execution, who can wonder that the people trample on and despise them? Who can wonder that the morals of the people grow daily more and more defiled? Who can wonder that such a magistracy grows contemptible, while even royalty itself is not respected; and while such prints as we have hinted at, even make their vile obscenity a shameful vehicle for daring treason!

Turn we from the unpleasant prospect. Our hopes are in you, my young friends; our wish is to preserve your virtue unpolluted, that so you may become public as well as private blessings. For this purpose, let me exhort, let me advise, let me beseech you, never to contemplate, much less to purchase or possess any of those seducing and lascivious representations, which you will find the panders and patrons of vice so solicitous to recommend to your notice and attention. Keep in your view, as much as possible, the fair and spotless forms of virtue and religion, and you will hold obscenity and immorality, in their just degree of abhorrence; as monsters which, like Milton's Sin, however enchanting they may seem at first view, are foul serpents in the end, full of poison, and the mothers of death.

There is a third species of writings which are, in some respects, as pernicious as either of the foregoing, and consequently as carefully to be avoided. I mean writings of the enthusiastic kind; which are frequently found as prejudicial to the mind's repose, and to the proper conduct of life, as books of irreligion, or immorality. But here you must take great care, not to stigmatize with the name of enthusiasm works of genuine piety and pure religion. 'Tis a common error in the present times: men sit so loose to religion, that whatever has an high appearance of it, in self-justification they brand with the name of enthusiasm. You will be wiser, my young friends; for I hope your conduct will be too blameless and exemplary to need any such poor and delusive evasions, such miserable self-deceit. Nevertheless, there is a real and a very essential difference between religion and enthusiasm. The one is gentle, amiable, and beneficial, as the other is wild, offensive, and hurtful. To avoid the latter, so far as reading is concerned, let me give you one rule: "Make it your fixed practice never to read any books of piety and devotion, but such as are written by men of known and established characters; such as have the stamp of merit, and are of allowed reputation." You can run no hazard from the perusal of these; and it is very pleasing to think that we have a great variety of them. Our language abounds with a larger number of writings, on all the branches and topics of religion, than perhaps any other; so that there is choice sufficient: and certainly, in this case, it would be very simple to waste your time in the perusal of writers of doubtful credit, and which perhaps may warp your sentiments, and do infinite prejudice to your minds, when you may employ that time much more

more to your emolument, in the perusal of authors well approved, capable of instructing, edifying, comforting; and by which, you will be sure neither to be deceived nor misled.

The author of these discourses, considering that sermons are less read than tales, has subjoined to each discourse a variety of anecdotes relative to the subject. The stories are short, like those recorded by Valerius Maximus, and have a moral tendency.

III. *The Life of Benvenuto Cellini: a Florentine Artist. Written by himself in the Tuscan Language, and translated from the Original, by Thomas Nugent, LL. D. F. S. A. Two Vols. 8vo. 10s. 6d. boards. T. Davies.*

OF all compositions biography is in general the most entertaining and instructive. It introduces us to an intimate acquaintance with the characters of the personages whose lives are related, and exhibits them in those familiar scenes of retirement that are most gratifying to rational curiosity. This is more particularly the case with the lives of persons which have been written by themselves. Nothing is more favourable to a full display, either of the virtues or foibles of a character, than a moderate tincture of vanity, which, for the most part, appears to be remarkably predominant in such as have undertaken the history of their own lives. Works of that kind, indeed, are apt to abound with narrations that can be but little interesting to any other than the authors themselves: but if we are sometimes disgusted with the trifling nature of the incidents, we receive some pleasure from the contemplation of that vanity which could view them in a light of importance.

The celebrated artist, whose life is here presented to the public, flourished in the sixteenth century, and by his uncommon ingenuity in his profession, recommended himself to the notice of some of the most illustrious personages of his time. The transactions succeeding the commencement of their intercourse are highly descriptive of their several characters, which seem to be placed in a more genuine light, than that wherein we find them represented by other historians; and we may observe in general, that the narration discovers all the presumptive marks of truth and authenticity. The following is the author's account of the motive which induced him to write this history, and the situation in which it was executed.

* It is a duty incumbent on all men, in whatever state or condition of life, who have performed praise-worthy actions, or distinguished themselves by gallant exploits, to be their own biographers;

phers ; yet they should not enter upon this important and arduous undertaking, in which a strict adherence to honour and truth often obliges them to pass censure on their own conduct, till they are forty years of age. That this observation is strictly just, I am now fully convinced, since I have reached my fifty-eighth year, and am peaceably settled in this city of Florence, where I find myself freer from every every kind of distress than I have been at any other time of life, and possessed of a greater share of content and health than I have hitherto enjoyed. Thence it is, that recollecting some delightful scene, which afforded me a transient enjoyment ; as likewise many dreadful disasters, (the very idea of which, upon a retrospect of my past conduct, fills me with the deepest horror, and with no less surprise that I have lived to this age, which, thanks be to God, is not attended with any great infirmities) I have formed a resolution to publish an account of the several events that have befallen me. I am not indeed ignorant, that to men who have acted upon this public stage with any degree of honour, and have rendered themselves conspicuous to the world, virtue alone should be sufficient to immortalise their names. But as we are bound to conform to the manners and customs of the society of which we are members. I must, in compliance with this law, commence my narrative with the explanation of some particular points, in which the public curiosity will expect to be indulged.

It appears, that young Cellini, at a very early age, was anxiously devoted by his father to the study of music, particularly to practise on the flute ; and though such an employment was always his aversion, he attained to a very extraordinary degree of proficiency in it. At length, in compliance with his own inclination, he was bound apprentice to a goldsmith of Pinzi di Monte, named Michael Angelo, a man of great skill in his art, with whom, however, he staid only a few days, his father being unable to bear him any longer out of his sight. On this account he continued, much against his will, to practise on the flute till the age of fifteen ; during which period, he says, should he attempt to relate the extraordinary events that befel him, and the great danger to which his life was exposed, he would strike his readers with surprise and astonishment. At the age abovementioned, he engaged himself with another goldsmith, named Antonio di Sandro, who was commonly called Marcone, an excellent artist ; and such was the genius of young Cellini, that in a few months he rivalled the most skilful artist in the business, and began to reap the fruit of his labour. We shall pass over some of his subsequent adventures, for one of which he flies to Rome, where he meets with extraordinary success ; and shall extract the account of the transaction relating to a piece of plate, which he was employed to make for the bishop of Salamanca.

‘ This prelate was an extraordinary person : and exceeding rich, but very hard to be pleased : he sent every day to inquire how I
went

went on : and as the messenger happened once not to find me at work, his master came in a great passion, and said he would take the job out of my hands, and give it to another to finish. This was occasioned by my attaching myself to that odious flute ; I therefore continued the work day and night with the most assiduous application, till I had forwarded it to such a degree; that I thought I might venture to shew it to the bishop ; but upon seeing what I had done, he grew so impatient to have the piece compleated, that I heartily repented having ever shewn it to him. In about three months I finished this grand piece of plate, which I adorned with a variety of beautiful animals, foliages, and figures, pleasing to the eye beyond imagination. I then sent my apprentice Paulino to shew it to the ingenious Lucagnolo : Paulino delivered his message in the most graceful manner imaginable in these terms ; Signor Lucagnolo, my master Benvenuto has, in pursuance of his promise, sent me to shew you a piece of work, which he has made in imitation of your performances, and he expects in return to see some of your little knick knacks. These words being uttered, Lucagnolo took the piece of plate into his hand, and having examined it sufficiently, said to Paulino; my pretty youth, tell thy master that he is an excellent artist, and that there is nothing I desire more than his friendship. The lad joyfully delivered his message. The plate was then carried to the bishop, who wanted to have a price set upon it. Just at this juncture Lucagnolo entered the room, who spoke of my work so honourably, and praised it to such a degree, that he even surpassed my own good opinion of it. The bishop having taken the plate into his hand, said, like a true Spaniard, By G—d I will be as slow in paying him, as he was tedious in finishing the work. When I heard this, I was highly mortified and cursed the Spaniard, as well as all who were friends to Spain.

‘ Amongst other beautiful ornaments there was a handle to this silver vase, of the most exquisite workmanship, which by means of a kind of spring stood exactly upon the mouth of it. The bishop one day through vanity shewing this piece of plate to some Spanish gentlemen of his acquaintance, it came to pass that one of them meddling indiscreetly with the handle, the spring, unable to bear his rough touch, suddenly broke, and this happened after his lordship had left the room. The gentleman thinking this a most unlucky accident, intreated the person who took care of the cupboard, to carry it directly to the artist that had made it, and order him to mend it without delay, promising that he should be paid his own price in case he proved expeditious. The piece of plate being thus again come into my hands, I promised to mend it without loss of time ; and this promise I performed, for it was brought me before dinner, and I finished it by ten o'clock at night. The person that left it with me, then came in a most violent hurry, for my lord bishop had called for it again, to shew it to other gentlemen. The messenger not giving me time to utter a word cried, quickly, quickly, bring the plate in all haste. Being determined to take my own time, and not to let him have it, I said I did not chuse to make such dispatch. The man then flew into a passion, and clapping his hand to his sword, seemed to be ready to break into the shop by main force, but this I prevented by dint of arms and menacing expressions : I will not let you have it, said I ; go tell your master that it shall not be taken out of my shop, till I am paid for my trouble. Seeing he could not obtain it by bullying, he began
to

to beg and pray in the most suppliant manner; telling me that if I put it into his hands, he would take care to see me satisfied. These words did not in the least shake my resolution; and as I persisted in the same answer, he at last despaired of success, and swearing that he would return with a body of Spaniards and cut me to pieces, thought proper to depart. In the mean time I who gave some credit to what I had heard of Spanish assassinations, declared I would defend myself courageously; and having put in order an excellent fowling piece, I said in my own mind: he that takes both my property and my labour, may as well deprive me of life. Whilst I thus argued with myself, a crowd of Spaniards made their appearance with the above-mentioned domestick at their head, who with great arrogance bid them break open the shop. At these words I shewed them the muzzle of my loaded fusil, and cried out with a loud voice: Vile traitors and cut-throats, are the houses and shops of citizens of Rome to be assaulted in this manner? If any of you should offer to approach this door, I will shoot him dead. Then taking aim at the domestick, and making a shew as if I was going to fire at him, I cried out, as for you, you rascal, that set them on, you are the very first I shall make an example of. Upon hearing this he clapped spurs to a jennet upon which he was mounted, and began to fly full speed. The disturbance had now brought all the neighbours out of their houses, when some Roman gentlemen passing by said: Kill the dogs, and we will stand by you. These words had such effect, that they left me in a terrible panic, and told his lordship all that had happened. The bishop, as he was a proud, haughty man, reprimanded and scolded his servants very severely, both because they had committed such an act of violence, and because they had not gone through with it. The painter who had been present at the abovementioned accident, entering at this juncture; his lordship desired him to go and tell me, that if I did not bring him the piece of plate directly, he would leave no part of my body entire but my ears, but that if I brought it without delay, he would instantly satisfy my demand. The proud prelate's menaces did not in the least terrify me, and I gave him to understand that I should lay the whole affair before the pope. In the mean time his anger and my fear having subsided, upon the assurances of some gentlemen of Rome, that I should come to no harm, and that I should be payed for my trouble, armed with my dagger and coat of mail, I repaired to the house of the bishop, who had caused all his servants to be drawn up in a line. There I made my appearance, Paulino following me close with the piece of plate: to make my way through the line of domesticks, was like passing thro' the Zodiack; one of them looked like a lion, another like a scorpion, and a third like a crab, till at last we came into the presence of this reverend prelate, who uttered the most priest-like, Spaniard-like words that I ever heard. All this time I never once looked at him, or so much as answered a single word; at which his lordship seemed to discover more resentment than ever, and having ordered pen, ink, and paper, desired me to write him a receipt. I then looked him full in the face, and told him that I would readily do so, after I had received my money. The haughty bishop was then more exasperated than ever; but in fine, after a great deal of scolding and hectoring, I was paid, and having wrote a receipt left the place in high spirits.

* Pope Clement afterwards heard the whole affair, having first seen the piece of plate in question, though it was not shewn him by
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me; he was highly pleased at what had happened, and said publicly that he entirely approved of my behaviour, so that the bishop heartily repented what he had done; and, in order to make atonement for the past, sent me word by the same painter, that he intended to employ me in many commissions of importance; to which I made answer, that I was very willing to undertake them, but that I insisted upon being paid before hand. These words coming likewise to the ear of Pope Clement made him laugh heartily. Cardinal Cibo was at Rome when the affair happened, and his holiness told him the whole affair of the difference between me and the bishop of Salamanca, with all the disturbances it had given rise to; then he turned to one of his domestics, and bid him find constant employment for me in my business as a goldsmith. The above cardinal sent for me, and after much conversation ordered me to make him a piece of plate, more considerable than that which I had lately finished for the bishop of Salamanca. I likewise worked for cardinal Cornaro, and for many other cardinals, especially Ridolfi and Salviati: I was employed by them all, and earned a great deal of money. Signora Porzia Chigi told me I should open a shop entirely upon my own account; I did so accordingly, and was kept in constant employment by that good lady, so that it was perhaps by her means chiefly that I came to make some figure in the world. At this time I contracted an intimate acquaintance with signor Gabbriello Cesarini, gonfalonier of Rome, and frequently worked for that gentleman: amongst other jobs I did for him, one was particularly remarkable, namely, a large gold medal to be worn upon a hat, and on which was engraved Leda with her enamoured swan: he was highly pleased with the execution, and said he would get my work to be examined, in order to pay me according to its full value. My medal being a master-piece of art, the connoisseurs set a much higher price upon it than he expected, and as it was in bad hands, I reaped no benefit from my labour. This medal occasioned me as much trouble as the bishop of Salamanca's piece of plate; but that narratives of this sort may not interfere with matters of much greater importance, I shall content myself with having barely touched upon that unlucky adventure.

The author afterwards applies himself to seal-engraving, and learns also to make curious damaskeenings of steel and silver on Turkish daggers, &c. The great assiduity, however, with which he cultivated various arts, could not prevent so enterprising a genius from signalizing himself in more active and tumultuous scenes of life. The duke of Bourbon, who had now laid siege to Rome, is shot by Cellini with his piece, as he was scaling the walls; and, among other great occurrences, the prince of Orange is also killed by a cannon-ball, directed by the author from the castle of St. Angelo, where he acts as bombardier. After many adventures in different parts of Italy, the author is committed prisoner to the castle of St. Angelo, which he had before so gallantly defended, upon a charge of having robbed it of a great treasure, when Rome was sacked by the Spaniards. During the rigour of his confinement, he writes some verses, called *The Capitolo*, in praise of the prison;

son; and though the sentiment be sometimes ludicrous, the poem in general affords evident proof of the pregnant imagination of the author.

The same inconstancy of fortune, which had formerly attended Cellini, continues to vary the scenes of his life after he is released from confinement. He enters into the service of the French king Francis I. from whom he meets with a most gracious reception; but the cardinal of Ferrara, proposing to Cellini to work for an inconsiderable salary, he is highly disgusted, and goes off abruptly upon a pilgrimage to Jerusalem. Being pursued, however, and brought back to the king, a handsome appointment is conferred upon him, and a house assigned him at Paris. He soon finishes some curious pieces of workmanship for his majesty, of which an account is given in the following extract, with that of the conversation which passed between the monarch and artist.

‘ First of all I had designed the palace gate of Fontainebleau; and made as little alteration as possible in the form of it, which, according to the whimsical taste of the French, seemed to be an odd mixture of greatness and littleness; for its dimension was almost square, with a semicircle over it bent like the handle of a basket, in which the king was desirous of having a figure to represent Fontainebleau. I gave a beautiful proportion to the gate, and over it I put an exact semicircle, with some agreeable projections on each side: instead of two pillars which the order of architecture seemed to require for their support, I placed two satyrs: one of these, something above half-relievo, appeared to sustain with one arm that part of the pile which touched the columns; in the other it held a large massive club; the countenance was so stern and fierce as to strike terror into the beholders: the other satyr had the same attitude, but differed from the former in the head, and some other parts; it held in its hand a whip, with three balls fastened to certain chains. Though I call these figures satyrs, they had nothing in common with those sylvan gods, but certain little horns and heads, resembling that of a goat; in all other respects they were of the human form. In the same circle I represented a female figure in a reclining attitude, with her left arm upon the neck of a hart, which was a device of the king’s; on one side of her I designed in half-relief, little goats, boars, and other wild beasts; and on the other, in stronger relief, greyhounds, and other dogs of different sorts, such as are to be seen in the delightful wood where the fountain rises. I drew the whole plan in an oblong form, and at each corner I designed a victory in basso-relievo, holding little torches in their hands, as they are represented by the ancients. On the top I placed the figure of a salamander, the king’s own emblem, with several other ornaments pleasing to the eye, and adapted to the nature of the work, which was of the Ionic order.

‘ The sight of this model raised the king’s spirits, and diverted him from that disagreeable conversation in which he had been engaged above two hours. Finding him in this good humour, I shewed him two other models, which he little expected, for he imagined he had seen ingenuity enough in the first. This model

was above two cubits in size; it represented a fountain in the form of a complete square, with fine steps round it, which intersected each other; a thing almost unexampled in any country whatever. In the midst of this fountain I placed a solid piece, which rose a little above its brim, and upon it I placed a naked figure of a most graceful shape: this had a broken lance in its right hand, raised aloft in the air, and the left it kept upon the handle of a scymitar, the form of which was exceeding beautiful; it rested upon the left foot, and held the right upon the crest of a helmet, the workmanship of which was the richest and most elegant that could be conceived: at the four sides of the fountain, I had designed a high raised figure, seated, with many pretty devices and ornaments to each. The king began to interrogate me about the fancy of this elegant work, telling me, that he had himself understood my whole plan of the gate, without asking a single question; but as for my present design, though it appeared to him exceeding beautiful, he could not so much as form a conjecture concerning its meaning: he added, that he was very sure I had not done like some foolish artists, who though they produced works which had some beauty and elegance in them, were notwithstanding void of signification; as I had had the good luck to please his majesty by my performance, I prepared to give him a second pleasure by my explanation of it, which was couched in the following words: May it please your majesty, this little work was designed in small measure, but when it is carried into execution, there will be the same symmetry and exactness in great, as in miniature. That figure in the middle is of fifty-four feet. When I spoke thus, the king appeared to be greatly surprised. Next, continued I, is represented the god Mars; those other four figures are made for the virtues, in which your majesty so highly delights, and which you so much favour. The figure upon the right hand is the emblem of science: observe its symbol; that denotes philosophy with all its train of attendant virtues; that other signifies the art of designing, which comprizes sculpture, painting, and architecture. That next figure represents music, a proper companion for all the other sciences. That there which appears so kind and courteous, is intended for liberality, since without her aid none of those virtues or talents given us by the Almighty, can ever become conspicuous. The great statue in the middle represents your majesty, who are the Mars of this age, the only valiant prince in the world, a prince who exerts that valour in supporting and asserting the glory of his crown. Scarce had he the patience to hear me out, when he exclaimed aloud, I have at last found a man after my own heart. He immediately sent for his treasurer, and ordered him to supply me with whatever I required, however great the expence. He then clapped me on the shoulder, and said to me in French, *mon ami*, my friend, I do not know which pleasure is the greatest, that of a prince who meets with a man after his own heart, or that of the artist, who finds a prince that gives him all the encouragement necessary to carry his great and sublime ideas into execution. I made answer, that if I was the artist meant by his majesty, the happiness was entirely on my side. He answered laughing: let us then reckon it equal on both sides.

The resentment of madame D'Estampes, who is offended with the author for not taking notice of her in any of his designs,

signs, produces several disagreeable occurrences, that had almost proved fatal to his fortune; and he is at the same time entangled in a troublesome law-suit by a person whom he had turned out of his apartments at Piccol Nello, the house assigned to him by the king. We shall extract the description of the French courts of justice, and the extraordinary method taken by Cellini to put an end to the suit.

Just at this very juncture the second person whom I had driven out of the precincts of my castle, had commenced a law-suit against me at Paris, affirming that I had robbed him of several of his effects at the time that I had made him dislodge: this suit occasioned me a great deal of trouble, and took up so much of my time, that I was frequently upon the point of forming a desperate resolution to quit the kingdom. It is customary in France to make the most of a suit which they commence with a foreigner, or with any other person who is not used to law-transactions; as soon as they have any advantage in the process, they find means to sell it to certain persons, who make a trade of buying law-suits. There is another villainous practice which is general with the Normans, I mean that of bearing false witness, so that those who purchase the suit, immediately instruct five or six of these witnesses, as there happens to be occasion: by such means, if their adversary cannot produce an equal number to contradict and destroy their evidence, and happens to be ignorant of the custom of the country, he is sure to have a decree against him. Both these accidents having happened to me; I thought the proceeding highly dishonourable: I therefore made my appearance in the great hall of the Palais at Paris, in order to plead my own cause; where I saw the king's lieutenant for civil affairs, seated upon a grand tribunal. This man was tall, corpulent, and had a most austere countenance: on one side he was surrounded with a multitude of people; and on the other with numbers of attornies and counsellors, all ranged in order upon the right and left; others came one by one, and severally opened their causes before the judge. I observed that the counsellors who stood on one side, sometimes spoke all together. To my great surprise this extraordinary magistrate, with the true countenance of a Pluto, seemed by his attitude to listen now to one, now to another, and constantly answered with the utmost propriety: as I always took great pleasure in seeing and contemplating the efforts of genius, of what nature soever, this appeared to me so wonderful, that I would not have missed seeing it for any consideration. As the hall was of a prodigious extent, and filled with a great multitude of persons, particular care was taken that none should enter, but such as came about business; so the door was kept locked, and the avenues were guarded by door-keepers: these men, in opposing those who were for forcing in, made sometimes such a noise, that the judge reprimanded them very severely. I stooped down several times to observe what passed; the words which I heard the judge utter, upon seeing two gentlemen who wanted to hear the trial, and whom the porter was endeavouring to keep out, were these, *Be quiet, be quiet, Satan, get hence, and leave off disturbing us: the terms in French were, *paix, paix, Satan, alliz paix*. As I had by this time thoroughly learnt the French language, upon hearing these words, I recollected what Dante said, when he with his master Virgil entered the gates of hell: for Dante and Giotto the painter were together*

in France, and visited Paris with particular attention, where the court of justice may be considered as hell. Hence it is that Dante, who was likewise perfect master of the French, made use of that expression; and I have often been surprised, that it was never understood in that sense; so that I cannot help thinking, that the commentators on this author have often made him say things which he never so much as dreamed of.

‘To return to my suit: I found that when there was no redress to be expected from the law, I had recourse to a long sword, which I had by me, for I was always particularly careful to be provided with good arms: the first that I attacked was the person who commenced that unjust and vexatious suit; and one day I gave him so many wounds upon the legs and arms, taking care however not to kill him, that I deprived him of the use of both his legs. I then fell upon the other who had bought the cause, and treated him in such a manner, as quickly caused a stop to be put to the proceedings; for this and every other success, I returned thanks to the Supreme Being, and began to conceive hopes that I should be for some time unmolested.’

The author is afterwards engaged in some strange domestic occurrences, for the account of which we refer our readers to the work itself. Continuing to be persecuted by the artifices of the unrelenting madame D’Estampes, he signifies to his majesty his desire of returning to Italy, and obtains permission for that purpose. He soon afterwards arrives at Florence, where many adventures still await him, and where he cultivates his art with the highest applause under the patronage of the grand duke of Tuscany.

The life of this celebrated artist is, perhaps, the most singular that we meet with in history. Besides the various fluctuations of fortune with which it is chequered, and a multiplicity of adventures that often rival the extravagance of fiction, the eccentric character of the person is almost unparalleled among mankind. With a genius invincibly addicted to an assiduous cultivation of the fine arts, Cellini possessed those qualities that impel to the most turbulent scenes of action.

Though the vicissitudes in his life were most frequently occasioned by the envy or resentment of others, they seem sometimes to have arisen from the natural violence of his own temper, which was too impetuous to brook the restraints either of discretion or reserve. In no man were ever the virtues of the mind found to be blended with a higher degree of their opposite imperfections. With an acute discernment of truth, he discovers an extravagant credulity. His piety, which appears to have been often fervent, was debased by superstition, sullied by licentiousness, and still more notoriously blemished by the unbounded indulgence of a violent and vindictive disposition. In Cellini the meanest prejudices of the vulgar were united with the superior sense of the philosopher. In short,
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many of the qualities we admire, and many of those we despise, were mingled in this extraordinary person, whose unaccountable cast of mind, no less than his genius for the arts, will perpetuate his memory with all who are curious of contemplating the variety in human characters.—Besides that of Cellini, this work presents us with the characters of several of the most eminent personages in the sixteenth century, which, though they sometimes appear to be heightened by the caprice of the author, are, in general, conformable to the description of cotemporary writers, and drawn in those familiar points of view, and amidst such a train of incidents, as not only display them in the strongest light, but enhance the entertainment of the reader. An agreeable vein of sarcastic humour, with a simplicity, yet strength of expression, are also observable in this work, which is faithfully translated.

V. *Travels into North America*. By Peter Kalm, *Professor of Oeconomy in the University of Abo in Swedish Finland, and Member of the Swedish Royal Academy of Sciences*. Translated into English by John Reinhold Forster, F. A. S. 8vo. 3 Vols. 15s. sewed. Lownds.

THOUGH it should still be questioned whether the warmer climates are not most favourable to the exertion of genius and invention, it is certain, that those parts of literature which depend chiefly on industry and application, may be cultivated with equal success in countries lying nearer to the North. We have seen, that even the frozen regions of Muscovy have given no check to the progress of science under the patronage and encouragement of Peter the Great, and the present empress; and the time will probably come when those countries which produced the Goths and Vandals, shall dispute the palm of learning with the politest nations of Europe. Already Sweden and Finland, that overwhelmed the earth with an inundation of barbarians, have obliged us with several improvements in natural history; and the posterity of those men who formerly marched southwards for the destruction of learning, now travel into other countries, to carry back that knowledge which is so eagerly desired in their own. Egypt, Asia Minor, Palestine, and China, have, in their turns, been visited by natives of those northern regions, prompted by that generous ardour for the study of nature, which was first excited, and is yet kept alive by the celebrated Linnæus.

The author of the present work was in the number of those who left the woods of Finland to go in search of foreign trea-

tures, and afterwards enriched the Memoirs of the Swedish Academy with their observations. A proposal had been made to that society by baron Bielke, vice-president of the court of justice in Finland, to send a man of proper abilities into the northern parts of Iceland and Siberia, on purpose to make observations upon the plants which grow in those regions, and to procure a collection of their seeds. It was imagined, that as Sweden lies partly under the same latitude, this scheme might be highly conducive to the improvement of arts and sciences, husbandry, gardening, and manufactures in that country. The design, however, was altered by the advice of Linnæus; and some time afterwards it was resolved to send professor Kalm, as a botanical missionary among the wild and unknown plants of North-America. The Royal Academy, with the two universities of Upsal and Aobo, contributed to defray the expences of his voyage, which was undertaken in the year 1747. He continued in America till February 1751, and during the interval made the observations which compose these three volumes.

Mr. Forster informs us in the Preface, that his translation is not made from the original Swedish, but from a former version in the German language. This, however, having been executed by two gentlemen, natives of Sweden, we need not be afraid that the meaning of the original has been there misrepresented, or that Mr. Forster's translation is therefore the less authentic.

The nature of that relation which subsists between Great Britain and her colonies, the strength of those ties by which they are so closely connected, and the vast advantages they mutually derive from each other, concur to render every circumstance that relates to North America, highly interesting to every Briton; and on this account the work before us is well entitled to our attention. What discoveries were made by Mr. Kalm had a relation chiefly to botany, and his observations contributed no doubt to perfect the system of Linnæus. Having designed the work for the information of his own country, he may be excused for inserting sometimes what to us appears trite and common; from this consideration, that many things which are vulgarly known in England, were never so much as heard of in Sweden. The translator has judiciously abridged some, and omitted other parts of the original; we could heartily wish, however, that he had left out a good deal more. In giving a specimen of this work, we shall endeavour to extract such passages as promise the most entertainment to our readers.

Among

Among the various American plants described by our author, is the poisonous sumach, whose qualities being very surprising and extraordinary we shall give Mr. Kalm's description.

‘ A species of *Rhus*, which was frequent in the marshes here, was called the Poison-tree by both English and Swedes. Some of the former gave it the name of Swamp-sumach, and my countrymen gave it the same name. Dr. Linnæus, in his botanical works, calls it *Rhus Vernix*. Sp. pl. 1. 380. *Flora Virgin.* 45. An incision being made into the tree, a whitish yellow juice, which has a nauseous smell, comes out between the bark and the wood. This tree is not known for its good qualities, but greatly so for the effect of its poison, which though it is noxious to some people, yet does not in the least affect others. And therefore one person can handle the tree as he pleases, cut it, peel off its bark, rub it, or the wood upon his hands, smell at it, spread the juice upon his skin, and make more experiments, with no inconvenience to himself; another person on the contrary dares not meddle with the tree, while its wood is fresh, nor can he venture to touch a hand which has handled it, nor even to expose himself to the smoak of a fire which is made with this wood, without soon feeling its bad effects; for the face, the hands, and frequently the whole body swells excessively, and is affected with a very acute pain. Sometimes bladders or blisters arise in great plenty, and make the sick person look as if he was infected by a leprosy. In some people the external thin skin, or cuticle, peels off in a few days, as is the case when a person has scalded or burnt any part of his body. Nay, the nature of some persons will not even allow them to approach the place where the tree grows, or to expose themselves to the wind, when it carries the effluvia or exhalations of this tree with it, without letting them feel the inconvenience of the swelling, which I have just now described. Their eyes are sometimes shut up for one, or two and more days together by the swelling. I know two brothers, one of whom could without danger handle this tree in what manner he pleased, whereas the other could not come near it without swelling. A person sometimes does not know that he has touched this poisonous plant, or that he has been near it, before his face and hands shews it by their swelling. I have known old people who were more afraid of this tree than of a viper; and I was acquainted with a person who merely by the noxious exhalations of it was swelled to such a degree, that he was as stiff as a log of wood, and could only be turned about in sheets.

‘ On relating in the winter of the year 1750, the poisonous qualities of the swamp-sumach to my Yungström, who attended me on my travels, he only laughed, and looked upon the whole as a fable, in which opinion he was confirmed by his having often handled the tree the autumn before, cut many branches of it, which he had carried for a good while in his hand in order to preserve its seeds, and put many into the herbals, and all this, without feeling the least inconvenience. He would therefore, being a kind of philosopher in his own way, take nothing for granted of which he had no sufficient proofs, especially as he had his own experience in the summer of the year 1749, to support the contrary opinion. But in the next summer his system of philosophy was overturned. For his hands swelled and he felt a violent pain, and itching in his eyes as soon as he touched the tree, and this inconvenience

nience not only attended him when he meddled with this kind of sumach, but even when he had any thing to do with the *Rhus radicans*, or that species of sumach which climbs along the trees, and is not by far so poisonous as the former. By this adventure he was so convinced of the power of the poison-tree, that I could not easily persuade him to gather more seeds of it for me. But he not only felt the noxious effects of it in summer when he was very hot, but even in winter when both he and the wood were cold. Hence it appears that though a person be secured against the power of this poison for some time, yet that in length of time he may be affected with it as well as people of a weaker constitution.

‘ I have likewise tried experiments of every kind with the poison-tree on myself. I have spread its juice upon my hands, cut and broke its branches, peeled off its bark, and rubbed my hands with it, smelt at it, carried pieces of it in my bare hands, and repeated all this frequently, without feeling the baneful effects so commonly annexed to it; but I however once experienced that the poison of the sumach was not entirely without effect upon me. On a hot day in summer, as I was in some degree of perspiration, I cut a branch of the tree, and carried it in my hand for about half an hour together, and smelt at it now and then. I felt no effects from it, till in the evening. But next morning I awoke with a violent itching of my eye-lids, and the parts thereabouts, and this was so painful, that I could hardly keep my hands from it. It ceased after I had washed my eyes for a while, with very cold water. But my eye lids were very stiff all that day. At night the itching returned, and in the morning as I awoke, I felt it as ill as the morning before, and I used the same remedy against it. However it continued almost for a whole week together, and my eyes were very red, and my eye-lids were with difficulty moved, during all that time. My pain ceased entirely afterwards. About the same time, I had spread the juice of the tree very thick upon my hand. Three days after they occasioned blisters, which soon went off without affecting me much. I have not experienced any thing more of the effects of this plant, nor had I any desire so to do. However I found that it could not exert its power upon me, when I was not perspiring.

‘ I have never heard that the poison of this sumach has been mortal; but the pain ceases after a few days duration. The natives formerly made their flutes of this tree, because it has a great deal of pith. Some people assured me, that a person suffering from its noisome exhalations, would easily recover by spreading a mixture of the wood burnt to charcoal, and hog's lard, upon the swelled parts. Some asserted that they had really tried this remedy. In some places this tree is rooted out on purpose, that its poison may not affect the workmen.’

Another plant peculiar to the western continent is the candleberry-tree, and as some of our readers possibly may not know that the inhabitants of America make use of vegetable torches, we have for their information subjoined the following account.

‘ There is a plant here, from the berries of which they make a kind of wax or tallow, and for that reason the Swedes call it the Tallow shrub. The English call the same tree the Candelberry-tree, or Bayberry-bush; and Dr. Linnæus gives it the name of *Myrica*

Myrica cerifera. It grows abundantly on a wet soil, and it seems to thrive particularly well in the neighbourhood of the sea, nor have I ever found it high up in the country far from the sea. The berries grow abundantly on the female shrub, and look as if flower had been strewed upon them. They are gathered late in autumn, being ripe about that time, and are then thrown into a kettle or pot full of boiling water; by this means their fat melts out, floats at the top of the water and may be skimmed off into a vessel; with the skimming they go on till there is no tallow left. The tallow as soon as it is congealed, looks like common tallow or wax, but has a dirty green colour; it is for that reason melted over again, and refined, by which means it acquires a fine and pretty transparent green colour: this tallow is dearer than common tallow, but cheaper than wax. In Philadelphia they pay a shilling Pennsylvania currency, for a pound of this tallow; but a pound of common tallow only came to half that money, and wax costs as much again. From this tallow they make candles in many parts of this province, but they usually mix some common tallow with it. Candles of this kind, do not easily bend, nor melt in summer as common candles do; they burn better and slower, nor do they cause any smoke, but rather yield an agreeable smell, when they are extinguished. An old Swede of ninety-one years of age told me, that this sort of candles had formerly been much in use with his country men. At present they do not make so many candles of this kind, if they can get the tallow of animals; it being too troublesome to gather the berries. However these candles are made use of by poor people, who live in the neighbourhood of a place where the bushes grow, and have not cattle enough to kill, in order to supply them with a sufficient quantity of tallow. From the wax of the candleberry tree they likewise make a soap here, which has an agreeable scent, and is the best for shaving. This wax is likewise used by doctors and surgeons, who reckon it exceeding good for plasters upon wounds. A merchant of this town once sent a quantity of these candles to those American provinces which had Roman Catholic inhabitants, thinking he would be well paid, since wax candles are made use of in the Roman Catholic churches; but the clergy would not take them.—In Carolina, they not only make candles out of the wax of the berries, but likewise sealing wax.

The following political remark, made above twenty years ago, gave us so favourable an idea of our author's ingenuity, and the justice of it has been so clearly demonstrated, that we imagine none of our readers will be displeased to see what was then the opinion of a foreigner, as it is now proved from experience to have been so well founded. After observing that from the number and power of the English, it would seem very easy for them to obtain a superiority over the French in America, our traveller immediately adds,

‘It is however of great advantage to the crown of England, that the North American colonies are near a country, under the government of the French, like Canada. There is reason to believe that the king never was earnest in his attempts to expel the French from their possessions there; though it might have been done with little difficulty. For the English colonies in this part of the world have encreased so much in their number of inhabitants, and in their riches,

riches, that they almost vie with Old England. Now in order to keep up the authority and trade of their mother country, and to answer several other purposes, they are forbid to establish new manufactures, which would turn to the disadvantage of the British commerce: they are not allowed to dig for any gold or silver, unless they send them to England immediately: they have not the liberty of trading to any parts that do not belong to the British dominions, excepting some settled places, and foreign traders are not allowed to send their ships to them. These and some other restrictions, occasion the inhabitants of the English colonies to grow less tender for their mother country. This coldness is kept up by the many foreigners, such as Germans, Dutch and French settled here, and living among the English, who commonly have no particular attachment to Old England; add to this likewise, that many people can never be contented with their possessions, though they be ever so great, and will always be desirous of getting more, and of enjoying the pleasure which arises from changing; and their over great liberty, and their luxury often lead them to licentiousness.

‘ I have been told by Englishmen, and not only by such as were born in America, but even by such as came from Europe, that the English colonies in North America, in the space of thirty or fifty years, would be able to form a state by themselves, entirely independent on Old England. But as the whole country which lies along the sea shore, is unguarded, and on the land side is harrassed by the French, in times of war, these dangerous neighbours are sufficient to prevent the connection of the colonies with their mother country from being quite broken off. The English government has therefore sufficient reason to consider the French in North America, as the best means of keeping the colonies in their due submission.’

The American humming-bird, by the gaiety of its plumage and the smallness of its size, is justly entitled to the admiration of those who survey with pleasure that wonderful variety which is so conspicuous in the works of nature. This appears to be, as it were, a kind of dwarf amidst the other species of birds; and, indeed, the pigmies hardly fell more short of the human race in bulk, than it does of the other inhabitants of the air. Let us survey this miniature piece of nature in our author's description.

‘ In size it is not much bigger than a large humble bee, and is therefore the least of all birds, or it is much if there is a lesser species in the world. Its plumage is most beautifully coloured, most of its feathers being green, some grey, and others forming a shining red ring round its neck: the tail glows with fine feathers, changing from green into a brass colour. These birds come here in spring about the time when it begins to grow very warm, and make their nests in summer, but towards autumn they retreat again into the more southern countries of America. They subsist barely upon the nectar, or sweet juice of flowers contained in that part, which botanists call the nectarium, and which they suck up with their long bills. Of all the flowers, they like those most, which have a long tube, and I have observed that they have fluttered chiefly about the *Impatiens Noli tangere*, and the *Monarda* with
crimson

crimson flowers. An inhabitant of the country is sure to have a number of these beautiful and agreeable little birds before his window all the summer long, if he takes care to plant a bed with all sorts of fine flowers under them. It is indeed a diverting spectacle to see these little active creatures flying about the flowers like bees, and sucking their juices with their long and narrow bills. The flowers of the above-mentioned *Monarda* grow verticillated, that is, at different distances they surround the stalk, as the flowers of our mint (*Mentha*) bastard hemp (*Galeopsis*) mother-wort (*Leonurus*) and dead-nettle (*Lamium*). It is therefore diverting to see them putting their bills into every flower in the circle. As soon as they have sucked the juice of one flower, they flutter to the next. One that has not seen them would hardly believe in how short a space of time they have had their tongues in all the flowers of a plant, which when large and with a long tube, the little bird by putting its head into them, looks as if it crept with half its body into them.

During their sucking the juice out of the flowers they never settle on it, but flutter continually like bees, bend their feet backwards, and move their wings so quick, that they are hardly visible. During this fluttering they make a humming like bees, or like that which is occasioned by the turning of a little wheel. After they have thus, without resting, fluttered for a while, they fly to a neighbouring tree or post, and resume their vigour again. They then return to their humming and sucking. They are not very shy, and I in company with several other people, have not been full two yards from the place where they fluttered about and sucked the flowers; and though we spoke and moved, yet they were no ways disturbed; but on going towards them, they would fly off with the swiftness of an arrow. When several of them were on the same bed, there was always a violent combat between them, in meeting each other at the same flower (for envy was likewise predominant amongst these little creatures) and they attacked with such impetuosity, that it would seem as if the strongest would pierce its antagonist through and through, with its long bill. During the fight, they seem to stand in the air, keeping themselves up, by the incredibly swift motion of their wings. When the windows towards the garden are open, they pursue each other into the rooms, fight a little, and flutter away again. Sometimes they come to a flower which is withering, and has no more juice in it; they then in a fit of anger pluck it off, and throw it on the ground, that it may not mislead them for the future. If a garden contains a great number of these little birds, they are seen to pluck off the flowers in such quantities, that the ground is quite covered with them, and it seems as if this proceeded from a motion of envy.

Commonly you hear no other sound than their humming, but when they fly against each other in the air, they make a chirping noise like a sparrow or chicken. I have sometimes walked with several other people in small gardens, and these birds have on all sides fluttered about us, without appearing very shy. They are so small that one would easily mistake them for great humming-bees or butterflies, and their flight resembles that of the former, and is incredibly swift. They have never been observed to feed on insects or fruit; the nectar of flowers, seems therefore to be their only food. Several people have caught some humming birds on account of their singular beauty, and have put them into cages, where they died for want of a proper food. However Mr. Bartram has kept

kept a couple of them for several weeks together, by feeding them with water in which sugar had been dissolved, and I am of opinion that it would not be difficult to keep them all winter in a hot-house.

'The humming bird always builds his nest in the middle of a branch of a tree, and it is so small, that it cannot be seen from the ground, but he who intends to see it must get up to the branch. For this reason it is looked upon as a great rarity if a nest is accidentally found, especially as the trees in summer have so thick a foliage. The nest is likewise the least of all; that which is in my possession is quite round, and consists in the inside of a brownish and quite soft down, which seems to have been collected from the leaves of the great mullein or *Verbascum Thapsus*, which are often found covered with a soft wool of this colour, and the plant is plentiful here. The outside of the nest has a coating of green moss, such as is common on old pales or enclosures and on trees; the inner diameter of the nest is hardly a geometrical inch at the top, and its depth half an inch. It is however known that the humming birds make their nests likewise of flax, hemp, moss, hair, and other such soft materials; they are said to lay two eggs, each of the size of a pea.'

A species of frogs which Mr. Kalm describes are as remarkable for their enormous bulk as the humming-bird for its littleness.

'Bulfrogs are a large species of frogs, which I had an opportunity of hearing and seeing to-day. As I was riding out, I heard a roaring before me; and I thought it was a bull in the bushes, on the other side of the dyke, though the sound was rather more hoarse than that of a bull. I was however afraid, that a bad going bull might be near me, though I did not see him; and I continued to think so till some hours after, when I talked with some Swedes about the bullfrogs, and, by their account, I immediately found that I had heard their voice; for the Swedes told me, that there were numbers of them in the dyke. I afterwards hunted for them. Of all the frogs in this country, this is doubtless the greatest. I am told, that towards autumn, as soon as the air begins to grow a little cool, they hide themselves under the mud, which lies at the bottom of ponds and stagnant waters, and ly there torpid during winter. As soon as the weather grows mild, towards summer, they begin to get out of their holes, and croak. If the spring, that is, if the mild weather, begins early, they appear about the end of March, old stile; but if it happens late, they tarry under water till late in April. Their places of abode are ponds, and bogs with stagnant water; they are never in any flowing water. When many of them croak together, they make an enormous noise. Their croak exactly resembles the roaring of an ox or bull, which is somewhat hoarse. They croak so loud, that two people talking by the side of a pond cannot understand each other. They croak all together; then stop a little, and begin again. It seems as if they had a captain among them: for when he begins to croak, all the others follow; and when he stops, the others are all silent. When this captain gives the signal for stopping, you hear a note like *poop* coming from him. In day-time they seldom make any great noise, unless the sky is covered. But the night is their croaking time; and, when all is calm, you may hear

hear them, though you are near a mile and a half off. When they croak, they commonly are near the surface of the water, under the bushes, and have their heads out of the water. Therefore, by going slowly, one may get close up to them before they go away. As soon as they are quite under water, they think themselves safe, though the water be very shallow.

Sometimes they sit at a good distance from the pond; but as soon as they suspect any danger, they hasten with great leaps into the water. They are very expert at hopping. A full-grown bull-frog takes near three yards at one hop. I have often been told the following story by the old Swedes, which happened here, at the time when the Indians lived with the Swedes. It is well known, that the Indians are excellent runners; I have seen them, at governor Johnson's equal the best horse in its swiftest course, and almost pass by it. Therefore, in order to try how well the bull-frogs could leap, some of the Swedes laid a wager with a young Indian, that he could not overtake the frog, provided it had two leaps before hand. They carried a bull-frog, which they had caught in a pond, upon a field, and burnt his back-side; the fire, and the Indian, who endeavoured to be closely up with the frog, had such an effect upon the animal, that it made its long hops across the field, as fast as it could. The Indian began to pursue the frog with all his might at the proper time: the noise he made in running frightened the poor frog; probably it was afraid of being tortured with fire again, and therefore it redoubled its leaps, and by that means it reached the pond before the Indian could overtake it.

In some years they are more numerous than in others: nobody could tell, whether the snakes had ever ventured to eat them, though they eat all the lesser kind of frogs. The women are no friends to these frogs, because they kill and eat young ducklings and goslings: sometimes they carry off chickens that come too near the ponds. I have not observed that they bite when they are held in the hands, though they have little teeth; when they are beaten, they cry out almost like children. I was told that some eat the thighs of the hind legs, and that they are very palatable.

Our author relates some extraordinary instances of the surprising increase of families in North-America, which serving to account for the speedy population of that vast continent, we shall here insert, with the causes to which he ascribes it.

It does not seem difficult to find out the reasons, why the people multiply more here than in Europe. As soon as a person is old enough, he may marry in these provinces, without any fear of poverty; for there is such a tract of good ground yet uncultivated, that a new-married man can, without difficulty, get a spot of ground, where he may sufficiently subsist with his wife and children. The taxes are very low, and he need not be under any concern on their account. The liberties he enjoys are so great, that he considers himself as a prince in his possessions. I shall here demonstrate by some plain examples, what effect such a constitution is capable of.—

In the year 1732, January the 24th, died at Ipswich, in New-England, Mrs. Sarah Tuthil, a widow, aged eighty-six years. She had brought sixteen children into the world; and from seven of them only, she had seen one hundred and seventy-seven grandchildren and great-grandchildren.

' In the year 1739, May the 30th, the children, grand and great-grandchildren, of Mr. Richard Buttington, in the parish of Chester, in Pennsylvania, were assembled in his house; and they made together one hundred and fifteen persons. The parent of these children, Richard Buttington, who was born in England, was then entering into his eighty-fifth year: and was at that time quite fresh, active, and sensible. His eldest son, then sixty years old, was the first Englishman born in Pennsylvania.

' In the year 1742, on the 8th of January, died at Trenton, in New Jersey, Mrs. Sarah Furman, a widow, aged ninety-seven years. She was born in New England; and left five children, sixty-one grandchildren, one hundred and eighty-two great-grandchildren, and twelve great-great-grandchildren, who were all alive when she died.

' In the year 1739, on the 28th of January, died at South Kingston, in New England, Mrs. Maria Hazard, a widow, in the hundredth year of her age. She was born in Rhode Island, and was a grandmother of the then vice-governor of that island, Mr. George Hazard. She could count altogether five hundred children, grandchildren, great-grandchildren, and great-great-grandchildren. When she died, two hundred and five persons of them were alive; a grand-daughter of hers had already been grandmother near fifteen years.'

It would seem, indeed, as Mr. Kalm observes, that poverty were no obstacle to marriage in that country, where the man is not puzzled to find subsistence for his wife and family, who had not wherewithal to pay the clergyman for saying the nuptial grace.

' There is a great mixture of people of all sorts in these colonies, partly of such as are lately come over from Europe, and partly of such as have not yet any settled place of abode. Hence it frequently happens that when a clergyman has married such a couple, the bridegroom says he has no money at present, but would pay the fee at the first opportunity: however he goes off with his wife, and the clergyman never gets his due. This proceeding has given occasion to a custom which is now common in Maryland. When the clergyman marries a very poor couple, he breaks off in the middle of the Liturgy, and cries out, *Where is my fee?* The man must then give the money, and the clergyman proceeds; but if the bridegroom has no money, the clergyman defers the marriage till another time, when the man is better provided.'

The following custom either never got footing in Europe, or has been long disused. We are glad, however, to be informed, that so much generosity is still to be found among men beyond the Atlantic, as renders it no uncommon thing for them to marry a woman without any other fortune than her bare shift.

' There is a very peculiar diverting custom here, in regard to marrying. When a man dies, and leaves his widow in great poverty, or so that she cannot pay all the debts with what little she has left, and that, notwithstanding all that, there is a person who will marry her, she must be married in no other habit than her shift. By that means, she leaves to the creditors of her deceased husband

husband her cloaths, and every thing which they find in the house. But she is not obliged to pay them any thing more, because she has left them all she was worth, even her cloaths, keeping only a shift to cover her, which the laws of the country cannot refuse her. As soon as she is married, and no longer belongs to the deceased husband, she puts on the cloaths which the second has given her. The Swedish clergymen here have often been obliged to marry a woman in a dress which is so little expensive, and so light. This appears from the registers kept in the churches, and from the accounts given by the clergymen themselves. I have likewise often seen accounts of such marriages in the English Gazettes, which are printed in these colonies; and I particularly remember the following relation: A woman went, with no other dress than her shift, out of the house of her deceased husband to that of her bridegroom, who met her half way with fine new cloaths, and said, before all who were present, that he lent them to his bride; and put them on her with his own hands. It seems, he said that he lent the cloaths, lest, if he had said he gave them, the creditors of the first husband should come, and take them from her; pretending, that she was looked upon as the relict of her first husband, before she was married to the second.

The manifold advantages derived to mankind from the invention of arts, and the numberless conveniences for which we stand indebted to the industry of former ages, can be no way so clearly discerned, as by an attentive survey of a people entirely destitute of them. Such were the Indians of North America before the Europeans landed upon that new world. The intolerable pains and labour by which they accomplished what is executed with the greatest ease by a little art, may sufficiently convince us of our happiness in possessing it. The tools which were formerly in use among those savages, and the manner in which they employed them, are particularly described by our author.

* Before the Europeans, under the direction of Columbus, came to the West-Indies, the savages or Indians (who lived there since times immemorial) were entirely unacquainted with iron, which appears very strange to us, as North America, almost in every part of it, contains a number of iron mines. They were therefore obliged to supply this want with sharp stones, shells, claws of birds, and wild beasts, pieces of bones, and other things of that kind, whenever they intended to make hatchets, knives, and such like instruments. From hence it appears, that they must have led a very wretched life. The old Swedes who lived here, and had had an intercourse with the Indians when they were young, and at a time when they were yet very numerous in these parts, could tell a great many things concerning their manner of living. At this time the people find accidentally, by ploughing and digging in the ground, several of the instruments which the Indians employed, before the Swedes and other Europeans had provided them with iron tools. For it is observable that the Indians at present make use of no other tools, than such as are made of iron and other metals, and which they always get from the Europeans: But having

had an opportunity of seeing, and partly collecting a great many of the ancient Indian tools, I shall here describe them.

‘ Their hatchets were made of stone. Their shape is similar to that of the wedges with which we cleave our wood, about half a foot long, and broad in proportion; they are made like a wedge, sharp at one end, but rather blunter than our wedges. As this hatchet must be fixed on a handle, there was a notch made all round the thick end. To fasten it, they split a stick at one end, and put the stone between it, so that the two halves of the stick come into the notches of the stone; then they tied the two split ends together with a rope or something like it, almost in the same way as smiths fasten the instrument with which they cut off iron, to a split stick. Some of these stone hatchets were not notched or furrowed at the upper end, and it seems they only held those in their hands in order to hew or strike with them, and did not make handles to them. Most of the hatchets which I have seen, consisted of a hard rock-stone: but some were made of a fine, hard, black, apyrous stone. When the Indians intended to fell a thick strong tree, they could not make use of their hatchets, but for want of proper instruments employed fire. They set fire to a great quantity of wood at the roots of the tree, and made it fall by that means. But that the fire might not reach higher than they would have it, they fastened some rags to a pole, dipped them into water, and kept continually washing the tree, a little above the fire. Whenever they intended to hollow out a thick tree for a canoe, they laid dry branches all along the stem of the tree, as far as it must be hollowed out. They then put fire to those dry branches, and as soon as they were burnt, they were replaced by others. Whilst these branches were burning, the Indians were very busy with wet rags, and pouring water upon the tree, to prevent the fire from spreading too far on the sides and at the ends. The tree being burnt hollow as far as they found it sufficient, or as far as it could without damaging the canoe, they took the above described stone-hatchets, or sharp flints, and quartzes, or sharp shells, and scraped off the burnt part of the wood, and smoothened the boats within. By this means they likewise gave it what shape they pleased. Instead of cutting with a hatchet such a piece of wood as was necessary for making a canoe, they likewise employed fire. A canoe was commonly between thirty and forty feet long. The chief use of their hatchets was, according to the unanimous accounts of all the Swedes, to make good fields for maize-plantations; for if the ground where they intended to make a maize-field was covered with trees, they cut off the bark all round the trees with their hatchets, especially at the time when they lose their sap. By that means the tree became dry, and could not take any more nourishment, and the leaves could no longer obstruct the rays of the sun from passing. The smaller trees were then pulled out by main force, and the ground was a little turned up with crooked or sharp branches.

‘ Instead of knives they were satisfied with little sharp pieces of flint or quartz, or else some other hard kind of a stone, or with a sharp shell, or with a piece of a bone which they had sharpened.

‘ At the end of their arrows they fastened narrow angulated pieces of stone: they made use of them, having no iron to make them sharp again, or a wood of sufficient hardness: these points were commonly flints or quartzes, but sometimes likewise another kind of a stone. Some employed the bones of animals or the claws
of

of birds and beasts. Some of these ancient harpoons are very blunt, and it seems that the Indians might kill birds and small quadrupeds with them; but whether they could enter deep into the body of a great beast or of a man, by the velocity which they get from the bow, I cannot ascertain; yet some have been found very sharp and well made.

They had stone pestles, about a foot long, and as thick as a man's arm. They consist chiefly of a black sort of a stone, and were formerly employed, by the Indians, for pounding maize, which has, since times immemorial, been their chief and almost their only corn. They had neither wind-mills, water-mills, nor hand-mills, to grind it, and did not so much as know a mill, before the Europeans came into the country. I have spoken with old Frenchmen, in Canada, who told me, that the Indians had been astonished beyond expression, when the French set up the first wind-mill. They came in numbers, even from the most distant parts, to view this wonder, and were not tired with sitting near it for several days together, in order to observe it; they were long of opinion that it was not driven by the wind, but by the spirits who lived within it. They were partly under the same astonishment when the first water-mill was built. They formerly pounded all their corn or maize in hollow trees, with the above-mentioned pestles, made of stone. Many Indians had only wooden pestles. The blackish stone, of which the hatchets and pestles are sometimes made, is very good for a grindstone, and therefore both the English and the Swedes employ the hatchets and pestles chiefly as grindstones, at present, when they can get them.

[*To be concluded in our next.*]

VI. *The History of England, from the Earliest Accounts to the Revolution in 1688.* By William Smith, M. D. Two Vols. 8vo. 12s. Owen.

THIS history is published as an Appendix to the Treatise on Government, of which we gave an account in our last Review, and its character may partly be anticipated from its connexion with that performance. The high idea of monarchical power, however, entertained by this author, has certainly less influenced his narration than there was room to expect. He seems in the present work to have followed in general the authority of Mr. Hume, and that often so implicitly, as even to borrow entire passages from that celebrated historian, without any marks of quotation. Though this be a practice we do not think very creditable, yet the elegance of the parts selected may plead some apology for the plagiarism. Their only bad effect is, that they make the work appear of an unequal texture, and form a very unfavourable contrast to that vulgarity of sentiment and expression so familiar to the author of this production.

The first of these volumes is the least exceptionable part of the work ; but in the second, we meet with some digressions which must afford a little employment to our censure.

At entering on the history of Charles II. the author has attempted to shew by whom, and by what means, the ruin of the house of Stuart was effected ; which, he thinks, will not be unacceptable to the present illustrious family on the throne. Whether his work will have the honour of being perused by the royal family, we do not know ; we believe it is a matter of very little consequence to their prosperity ; but should it even be admitted into the royal library, we have the greatest reason to expect that it will be entirely disregarded, from his majesty's moderation and wisdom. The account of the ruin of the Stuarts, as here represented, is either pregnant with no principle of political conduct, or with such as must be rejected with indignation by a patriot king ; we mean, the suggesting of an invidious distinction of his subjects. This author, in the fulness of his sagacity, proceeds so far as to insinuate, for the preservation of monarchy, the expediency of an exclusion of the Presbyterians from all confidence, or share in the government.

‘ If we trace the origin of all our calamities, says he, we shall find that they were begun, continued, and will, I hope, soon be happily ended, by Dissenters, Enthusiasts, Republicans, and Deists. The uneasy pressure that sticks at the consciences of that worthy society is monarchy and episcopacy ; if they could make root and branch work with both, which they have been long labouring to do, that would be a glorious digestion, and anarchy in church and state would be a delicious repast. Presbytery, says one, is a state of faction, hatched in rebellion ; the whole scheme of it, adapted to those ends, totally inconsistent with monarchy. It is the mother of all other sects, and is wonderfully prolific, and her pregnancy is of no small account in the atheistical stock of this age. Independency sprung out of it, as a luxuriant sucker, from the roots of a tree. Every preacher of that persuasion desires only to be head of his own congregation, whereby the banner of toleration is so much advanced, that some reckoned 140 several factions and heresies, which soon sprung out of the womb of fruitful presbytery.

‘ Whether, ever since the first rise of puritanism, enthusiasm, or presbytery, there has been reason to trust dissenters in state or ecclesiastical matters, respecting the established church, I submit to experience itself to declare. Whoever trusted them as a party, though in indifferent matters, whom they did not deceive, or rather destroy ? And whenever did they prevail and not tyrannize, even beyond all that they ever complained was designed or offered to them ? It was for want of adversaries in 41 or 42, after the bishops were thrown down, having no other subject to work upon, that they fell to practise upon one another, and split into parties, almost numerous enough to allow one for every day in the year, Sundays excepted ; and every party says to another, *Stand by, I am more holy and worthy than you.* They exactly come up to the account Josephus gives of the Pharisees, lib. 17. “ They valued them-

themselves upon their legal righteousness, and an ostentation of being holier than their neighbours; an arrogant crafty sort of men, that in the pride and vanity of their hearts make no conscience of affronting kings, and trampling royal authority under their feet."

'Certainly pride and ignorance, a couple of monsters of the creation, flourish amongst them in the greatest perfection. They are a busy, petulant, positive, illiterate, cunning, and designing people, proof against conviction, and irreclaimable by good usage. One has not abilities to be of their party, who cannot swallow absurdities, reconcile contradictions, believe impossibilities, and arrive at a perfect knowledge in what is commonly called *Billingsgate rhetoric*. It is no hardship nor misfortune to them, that neither reason, antiquity, nor scripture assist them: they are resolved to be their own friends; and since fathers, councils, and scriptures are all partial, they can do their work without them. They judge all mankind, for the space of fifteen hundred years, to have been dull, indigested masses of unthinking animals; whereas, in truth and reality, they are the *tubera terra*, insipid or rather poisonous fungus, which sprung up by the showers of blood. They are all endowed with a new light, which comes from some place, either from heaven or hell, no matter which: under the extacy of the beams of this new light, they are ravished with the opinion of their own saintship, and they indulge themselves in all the sweet appetites of sensual pride, affected sanctity, and singularity of opinion; for without some odd notion, or a revelation, as if dropt from St. Paul's third heaven, they have no heart's ease; and having the maggot turned into a butterfly, O how it flutters, and mutes its eggs upon every fresh colewort! This kind of brain-sick religion is no sooner born, but presently, like Cadmus's issue, it falls to war under the banner of reformation, which is the fort spiritual; that *palladium* they must defend, and thereby promise to themselves laurels and palms, which shall cover and protect them from all the *bruta fulmina*, as they repute them, of the national church, thinking themselves above the jurisdiction of any ecclesiastical court, her dominion being founded upon grace.

'What will people, fraught with such barbarous doctrines, and big with such destructive dispositions, stick to do? for faction and fanaticism change men into monsters, whose conduct is as far from primitive christianity and moderation, as heathenism is from christianity. They have declared an eternal war against episcopacy and monarchy: they are the town to be besieged, taken, and destroyed; and indeed they have been too successful in Scotland; and here too they have shewn their ugly teeth against episcopacy, tho' God hath hitherto kept the snarling curs from biting.'

Whatever antipathy this author professes against the Presbyterians, he seems justly entitled to be of their party, upon the supposition that they are distinguished by the qualifications he has mentioned, such as ignorance, petulance, the grossest absurdity, &c. and it is none of the least of his endowments, that he has arrived at a perfect knowledge of what he calls *Billingsgate rhetoric*.

To a prince of the abilities of his present illustrious majesty, no antidote is necessary to prevent the malignant effect

of such pernicious and absurd insinuations. But though on that account they be unworthy of any notice, they demand some degree of attention, from the nature of the subject, lest our silence should be construed into an injurious concurrence of sentiment with this illiberal and prejudiced writer.

If the Presbyterians have declared an eternal war against episcopacy, we must confess, that it is no more than those of the episcopal church have done against presbytery. These two sects of Protestants differ in several points from each other; but without entertaining, we hope, on either side, that hostile animosity unwarrantably alledged by this author. The other part of the assertion, that the Presbyterians have declared war against monarchy, is founded on the most palpable falsehood. Every person of common sense or observation must admit, that the Presbyterians of the present age are as loyal subjects to his majesty as any within his dominions; and had Dr. Smith perused history with greater attention, he would have found, that, in Scotland, where he alleges the destructive operations of presbytery to have been most successful, both the Revolution, and accession of the illustrious house of Hanover were entirely effected by that party. The Presbyterians are only to be considered as enemies to absolute monarchy, and the indefeasible right of kings, the favourite principles of this author's irrational system of government, and for which we blush to behold an advocate within the pale of the episcopal church.

The above invectives of this author are no less false and ridiculous, than the subsequent insinuations are violent and sanguinary. He says of the Presbyterians, 'they are the town to be besieged, taken, and destroyed.' By which we can understand nothing else than that a persecution of them ought to be immediately commenced. Benevolent and salutary counsel, and worthy of proceeding from Dr. Smith!

Before this author had risen to the audacious assurance of presenting his absurd and indigested notions to the consideration of his sovereign, he ought to have perused the account of the persecution in the reign of Charles II. of which, if he be not totally ignorant, he must know, that it not only proved ineffectual, but was the most impolitic measure, relating to domestic affairs, adopted in the whole of that reign. An attempt at a persecution for the sake of religion, abstracted from the inhumanity of the project, would have been an unpardonable error in government so far back as the reign of James I. and would have argued in its abettors, a total inattention to the dictates of political prudence. The almost incredible severities practised at the Reformation, had sufficiently evinced the in-
effi-

efficacy of persecution for extinguishing that ardour which inspires the human heart to oppose every restraint on religious liberty. A writer, therefore, who can, in the present age, insinuate the propriety of a persecution, must be utterly incapable of extracting any useful observation from history.

The remarks of this author, which are neither deep nor just, are drawn more from prejudice than reflexion, and betray not only a contemptible weakness of judgment, but a detestable depravity of heart. While he declaims against fanaticism with all the vehemence of his *Billinggate rhetoric*, he is evidently actuated by the impulse of the wildest religious extravagance; and nothing is more incontestible, than that the ruin of the house of Stuart was, in part, the consequence of those very principles which he would insinuate to his present majesty to be the soundest maxims of government.

We afterwards meet with an equally intemperate digression on the present state of the nation, where the author loads the members of government with charges of the greatest corruption, and concludes, in a trope of his *Billinggate rhetoric*, with the most horrible execrations against those who are the cause of public calamity.

He has added to his work an Appendix, in which he attempts to refute some assertions in Dr. Robertson's History of Scotland, concerning the antiquity of Presbytery. But leaving this point to be discussed by themselves, if the learned historian last mentioned should condescend to enter the lists with such an antagonist, we shall only observe, that one of the doctrines here objected to the Presbyterians, is their teaching the people to keep the Lord's day too strictly, or, as he calls it, to Judaize the Sunday. This, perhaps, is a practice, which, if we consider the restraint it imposes on public licentiousness and indecency, deserves rather justification than censure. It is, indeed, an infringement of the injunctions in the *Book of Sports*, which, with many other arbitrary mandates, is possibly much approved of by this author. Besides, who knows but the Doctor has once been a member of the respectable fraternity who have a *three halfpenny toss* up in St. James's Park on Sunday, to afford them an ox-cheek at St. Giles's?

The present is, we think, the fourth production which we have reviewed belonging to this author, and we heartily wish it may be the last, both for the sake of the public and ourselves. His Treatise on Nervous Disorders so much excited our spleen, that we remained hipt for a considerable time after reading it; till out he came with that on Education, wherein he seriously maintained, that it was uncertain which end of us was intended by nature to be uppermost. We must confess,

fess, that the involuntary motion into which our lungs were thrown by this new doctrine, greatly contributed to dissipate our former complaint: but we groaned all last month under his intolerable System of Government, and we are this moment shuddering at the thought of some horrible transactions attempted to be revived in his history. We hope, however, that he has at length entirely finished his course, as an author, or, that if ever he pesters us with any thing more, it will be a full recantation of his principles.

VII. *Elements of the History of England, from the Invasion of the Romans to the Reign of George II. Translated from the French of Abbé Milot, By Mrs. Brooke. Vol. III. IV, 12mo. 5s. Doddsley.*

THE immense extent of the subjects of our knowledge, and the narrow limits of human life, oblige us to reduce what deserves to be known within a compass which does not require us to bestow more time upon it, than we can conveniently afford. Few branches of learning are of more importance to an Englishman than the history of his own country; yet every one is not always disposed to read folios. Younger minds must be furnished with introductory principles and elementary lights. And they who have studied the history of England, or, at least, have read some voluminous compilations on that subject, will frequently want to recal to their minds some of the most important events, and little fugitive circumstances, which the memory cannot always retain. In this view, the history before us will be of eminent service. It is sufficiently concise, yet does not exhibit a mere chronological detail of facts, a dry uninteresting relation of battles and sieges; but a lively representation of the most important occurrences in the annals of this nation.

In our Review for May, we have given some account of the two preceding volumes of this history, and our sentiments of its merit. In this article, we shall only lay before our readers two or three extracts, which will be sufficient to give them a just idea of the stile and manner of our historian. The groundwork and materials of his performance are well known; it is therefore unnecessary to take particular notice of the facts it contains.

Speaking of Oliver's character, he expresses himself in this manner.

- This extraordinary man, born to a narrow fortune, though of a good family, unable to make any progress in the sciences, libertine in his youth, bigoted and fanatical after having passed several

tal years in debauchery, reduced by necessity to take a farm for his subsistence, had been unknown till the age of forty-four, when he was chosen member for the town of Cambridge. His courage and military talents, joined to an unbridled fury against the royal cause, were the foundations of his reputation and fortune. The art of governing the minds of others, of making their prejudices serve his own views, of deceiving some, inflaming others, and of putting in motion, with as much force as address, all the springs of religion and enthusiasm, raised him in a short time to the height of greatness. He was far from being eloquent; a quality so necessary, one would have supposed, to the part which we have seen him act with so much success. His discourses are insipid, confused, unintelligible, empty, and often absurd. But he possessed, in a supreme degree, the knowledge of mankind; and his genius furnished him with the means of making them the instruments or the victims of his passions. We may, I think, say with Father Orleans, that he was less a fortunate madman, than a dextrous villain; we ought also to confess, that he wanted only virtue to be one of the greatest men the world ever produced.

This sketch of the protector's character is well drawn. M. Milot concludes the history of the commonwealth, with a general view of the manners, literature, finances, troops, and commerce of that age. What he says of the fanatics, and of the most eminent writers is as follows.

' We have seen fanaticism light up flames which consumed the state. This epidemic scourge ravaged the three kingdoms. England especially swarmed with sects, infatuated with their reveries, and determined to keep no measures in support of their ridiculous errors. The Republicans were the more formidable, as their religious principles inculcated an extreme severity of manners. Nothing contributed more perhaps to their triumphs over the Cavaliers, who were generally men of pleasure, either from their birth and fortune, or because their morality yielded to the general mode of living amongst their friends; and their hatred to the Puritans possibly made them glory in acting in opposition to their rigid maxims. "Your friends, the Cavaliers," said a Parliamentarian to a Royalist, "are very dissolute and debauched." "Yes," replied the Royalist, "they have the infirmities of men: but your friends, the Round-heads, have the vices of devils; tyranny, rebellion, and spiritual pride." The Puritans carried their rigid zeal even to the prohibiting of horse-races, cock-fighting, and bear-baiting, only as they were pleasures.

' The celebrated sect of Quakers ought to be distinguished in the croud. George Fox, a shoe-maker, was the founder. Though enthusiasts in the highest degree, yet, having renounced the use of arms, they never played any conspicuous part on the theatre of the world. The forms of civility appeared to them a sublunary refinement, unworthy of Christianity. They used no expressions to others but *thee* and *thou*, saluted nobody, and gave no title but that of *friend*, even to persons of the highest rank. Their dress was consonant to their manners; they not only rejected all superfluous ornaments, but even plaits, and buttons, which they judged unnecessary. To follow the Scripture literally, was their system of religion. An oath, even in a court of judicature, appeared to them a blasphemy. They admitted neither of sacraments nor ceremonies,

remories, neither churches nor priesthood. Every individual pretended to inspiration, and prepared for the reception of the Holy Ghost. From hence those convulsive tremblings, which procured them the name of Quakers. These fanatics sometimes broke into the churches, interrupted divine service, and insulted the ministers. Condemned to be whipped, to be set in the pillory, these sufferings were regarded as triumphs; and their magnanimity and patience appeared supernatural in the eyes of the people. Some of them attempted to fast forty days, in imitation of Jesus Christ. This folly cost one of them his life. If struck on one cheek, a Quaker immediately turned the other. In short, by carrying every duty to excess, they exposed even their virtues to ridicule. How could the Gospel, so calculated to inspire all the social virtues, serve as a pretext to so many fools, and lunatics, to break all the ties of society? Such is the weakness of the human mind! by attempting to go out of the general road traced out by the Author of reason, it wanders in obscure and rugged paths, where man is no longer acquainted with himself, or his own nature.

These various follies contributed greatly to multiply Deists, a set of daring spirits, who, attributing to religion the absurdities of fanaticism, substituted to them those of incredulity. Cromwell called them Pagans, though, like them, he laughed at all the sectaries. Philosophy was at that time too little cultivated, to suffer us to believe it the parent of Deism. Hobbes, however, rendered himself famous, by productions equally contrary to morals and Christianity. He despised learning; and said often, "that if he had read as much as other men of letters, he should have been as ignorant as they were." Man, according to him, is wicked by nature; a principle which does not do much honour to this philosopher. He is also reproached with having favoured tyranny. Harvey acquired true glory by discovering the circulation of the blood, regarded till that time as a chimera, or at least as a fact extremely doubtful. But the most illustrious genius of England was Milton. A miserable declaimer when he wrote for the regicides, he rises, in his *Paradise Lost*, to the highest degree of the sublime. The enormous defects of this poem cannot eclipse its beauties. What is most astonishing is, that the author composed it under the weight of misfortune, poor, blind, despised: and, that a work which has since been read with such admiration in England, should have remained so many years unknown in a bookseller's shop.

Our author's account of the learned men, who flourished about this time, is short and defective. The same age produced Waller, Cowley, Denham, Harrington, Usher, Marvel, and other excellent writers, which the translator has mentioned in her notes.

The last passage, which we shall extract from our historian, is, his account of the Rye-house-plot, and the trials and executions of lord Russel, and the famous Algernon Sidney.

* Shaftesbury had already formed, in 1680 *, with the duke of Monmouth, lord Russel, and some other noblemen, the project of an insurrection. After the Oxford parliament was dissolved, Shaftesbury was imprisoned. He had the dexterity to escape pu-

* In the spring of 1681.

nishment; the conspirators renewed their cabals, on occasion of the new sheriffs, who had been imposed on the city by the court. They proposed to raise a great part of the kingdom, and even to attack the king's guards. All their measures were taken, the time fixed, and a manifesto drawn up to justify the revolt. Some unforeseen delays disgusted Shaftesbury, and made him despair of success. He retired into Holland, where he soon after died, worthy the execration of every friend of order, peace, justice, and probity. He had, however, as chancellor, given only just and equitable decrees. "So difficult is it," says Mr. Hume, "to find in history a character either wholly bad, or perfectly good; though the prejudices of party make writers run frequently into the extremes both of panegyric and of satire!"

The conspirators did not, however, drop their plan. A traitor*, who was in their secret, fortunately revealed the plot. Monmouth concealed himself; the lords Russel, Grey, and Howard, were arrested. The last, a man divested of every principle of honor, purchased his pardon by betraying his accomplices. On his deposition, they seized the earl of Essex, the famous Algernon Sidney, and Hampden, grandson to the republican, so celebrated under the late reign. Three criminals of inferior rank were first executed†. Holding to the letter of the English laws, the mildest known in respect to treason, it was difficult to prove this crime against the lords. According to the statute of Edward III. the two chief species of treason are, the compassing and intending the king's death, and the actual levying war against him: and by the law of Mary, those crimes must be proved by the concurring testimony of two witnesses, to some overt act, tending to those purposes. The refinements of the lawyers had introduced a greater latitude in the definition, and rendered the proof more easy. It was by these refinements, that Russel, the idol of the popular party, was condemned. Too honest a man to deny that he was engaged in the project of an insurrection, he only insisted that he had entertained no design against the life of the king. Monmouth having offered to surrender himself, if he thought this step would contribute to save him, "It will be no advantage to me," said Russel, "to have my friends die with me." He rejected in the same manner the offer made by lord Cavendish of changing habits with him, in order to facilitate his escape‡. A little before he was conducted to the scaffold.

* One Keeling, a salter.

† Walcot, Hone, and Rouse.

‡ Russel, during his trial, at his death, and in a more severe test of his fortitude than either, his parting with his wife and infant children, and with his friend lord Cavendish, preserved the dignity of his rank and character. With a deep and noble silence; with a long and fixed look, in which respect and affection, unmingled with passion, were expressed, lord and lady Russel parted for ever; he great in this last act of his life, but she greater. His eyes followed hers while she quitted the room: and, when he lost sight of her, turning to the clergyman who attended him, he said, "the bitterness of death is now passed."

Russel having, on his trial, asked leave of the court, that notes of the evidence, for his use, might be taken by the hand of another; the attorney-general, in order to prevent him from getting the aid of counsel, told him, he might use the hand of one of his ser-

scaffold, he wound up his watch, "I have now done with time," said he, "and must henceforth think solely of eternity." The principle on which he acted was, that the kings of England are limited by the laws; and that if the monarch passed those bounds, the subjects might lawfully take arms to bring him back to them. But he solemnly asserted, that he had never been capable of engaging in those dark designs which tended to the assassination of the sovereign. As to the rest, he preferred, as he told Burnet, a violent death to any other; persuaded that the whole consisted in being exposed a few minutes to the eyes of the populace, and that one in his situation had less to suffer, than he should undergo in the drawing of a tooth. He died without betraying the least weakness. These circumstances give an idea of the national character of the English*.

* Algernon Sidney, son to the earl of Leicester, succeeded Russel on the scaffold. His vast genius, his unshaken courage, his passion for liberty, had occasioned his acting a distinguished part amongst the republicans. He had opposed the restoration of the monarchy with as much ardor as the usurpation of Cromwell. Howard being the only witness against him, they thought of an expedient to supply this deficiency by producing the papers of the prisoner. Some discourses, in which he had expressed his sentiments on the original contract, on the lawfulness of resisting tyrants, and on the advantages of republican government, were regarded as a second witness, more than sufficient to his conviction. Sidney in vain represented that there was no other reason for attributing these papers to him besides a similitude of hand-writing; a proof never admitted in England: that besides, they had never been published, or even communicated to one single person; that they could not prove a recent conspiracy; as it was evident, by the colour of the ink,

servants in writing, if he pleased, "I ask none," answered the prisoner, "but that of the lady who sits by me." When the spectators at these words turned their eyes, and beheld the daughter of the virtuous Southampton, rising to assist her lord in this his uttermost distress, a thrill of anguish ran through the assembly. But when, in his defence, he said, "There can be no rebellion *now*, as in former times, for there are *now* no great men left in England;" a pang of a different nature was felt by those who thought for the public. Dalrymple.

* Charles, by the advice of the duke, refused 100,000 pounds, offered by the old earl of Bedford for his son's life: he felt not for an object far more affecting, the daughter of the virtuous Southampton motionless at his feet.

* The execution was performed, not on Tower-hill, the common place of execution for men of high rank, but in Lincoln's-Inn-Fields, in order that the citizens might be humbled by the spectacle of their once triumphant leader, carried in his coach, to death, through the city: a device, which like most others of the kind, produced an effect contrary to what was intended; the multitude imagined they beheld Virtue and Liberty sitting by his side. In passing, he looked towards Southampton House; the tear started into his eye; but he instantly wiped it away.

* Honour and Friendship attended him to the grave: lord Cavendish joined the hand of his eldest son in marriage to one of the daughters of his deceased friend. Dalrymple.

it must have been many years since they were written. Being condemned, notwithstanding the force of these arguments, he gloried in dying for the cause in which he had been from his infancy engaged †. We cannot doubt of his guilt, though his sentence was irregular; but we ought to pity this illustrious man, who, in a republic, would have merited only praises ‡.

By the notes which accompany this extract, our readers will perceive, that the ingenious translator has improved her work by many useful and judicious elucidations.

VIII. *A Short Comment on Sir Isaac Newton's Principia*. By William Emerson. 8vo. 3s. Nourse.

NOTwithstanding the principles held by many of the ancient philosophers, as Diagoras, Epicurus, Diogenes, Metrodorus, Crates, and others, were so very trifling and ridiculous, as even occasioned Cicero to aver, that there is nothing in the world, how absurd soever, but has been maintained by one philosopher or other; yet from these the learned men in succeeding ages established upon the most solid foundation the *prima philosophia*, which first gave birth to the Cartesian, and at length, to the noble and justly admired Newtonian philosophy. A philosophy so happily discovered, so clear and evident, depending only upon one single and obvious principle, namely, universal gravitation; and as that great mathematician, and exalted genius, Mr. Roger Cotes observed, (*munificentissimum præsidium adversus atheorum impetus*,) our best defence against the efforts and assaults of atheists, could not fail of being readily embraced by the learned of every civilized nation throughout the whole earth.

The illustrious author, Sir Isaac, (then Mr. Newton) first published the *Mathematical Principles of Natural Philosophy*, about the year 1687; since that time, many eminent persons have, by way of comment, obliged the mathematical world with elegant and very useful illustrations of that important

† After Howard's deposition was finished, Sidney was asked, what questions he had to put to him? He turned from Howard, as from an object unworthy to hold converse with, or even to be looked upon, and answered, with an emphatical brevity, "None to him." But when he came to make his defence, he raised a storm of indignation and contempt against Howard, who had received great obligations from him, as a wretch abandoned by God and man, profligate in his character, bankrupt in his fortune, and who owed him a debt which he meant to extinguish by his death.

‡ He ascended the scaffold with the look, and step, and erect posture, of one who came to harangue, and to command, not to suffer.

work.

work. Of these the more considerable, with the date of their appearance, are, 1. A View of Sir Isaac Newton's Philosophy, by Dr. Pemberton, Lond. 1728. 2. Philosophiæ Mathematicæ Newtonianæ Illustratæ, Tomi duo, Auctore Petro Domenico, Londini, 1730. 3. Principia Illustrata perpetuis Commentariis, Communi Studio. P. P. Thom. Le Seur, & Fran. Jacquier, Genève, 1739. 4. Essai de Physique, par M. Muschenbroek, Tom. i. & ii. Leyden, 1739. 5. Excerpta quædam, Newtoni Principiis Philosophiæ Naturalis, cum Notis variorum. Edinburgiæ, 1675.

Mr. William Emerson, the editor of this short, but not inelegant Comment on Sir Isaac Newton's Principia, appears to have written it many years since, at a time when our author was deeply engaged in pursuits of this nature; and being, as himself declares, frequently at a stop, was obliged to make calculations here and there as he went on; and when 'I had done, (says Mr. Emerson) I set them down as notes upon these places, wherein I only meddled with these places that appeared difficult to me. These notes collected together, are the subject of the following Comment: and I have revised the whole, and added several things that seemed wanting; yet I believe there are some things still behind, which are not sufficiently explained by any commentator, and especially such as are there laid down without their demonstrations.'

As we cannot without the accompaniment of the figures make sufficient extracts whereby our readers may form a proper judgment of the merit of this performance, we shall only take the liberty just to point out a page or two wherein Mr. Emerson seems, at least in our opinion, not to have paid due attention to the sense and meaning of that illustrious author, whose work this Commentary is designed to elucidate. At p. 53, Mr. Emerson informs his readers, that, 'the conclusions of the scholium to proposition 22, book ii. of the Principia, are not true, and therefore, it must be presumed, that the author (Newton) meant them only to be nearly and not perfectly true.' Sir Isaac's words here alluded to, are these; 'if the gravity of the particles of a fluid be diminished in a triplicate ratio of the distance from the center, and the reciprocals of the squares of the distances SA, SB, SC, &c. (See the figure to the 22d Proposition) namely, $\frac{SA^3}{SA^2}$, $\frac{SA^3}{SB^2}$, $\frac{SA^3}{SC^2}$ be taken in an arithmetical progression, the densities AH, BI, CK, &c. will be in a geometrical progression. And if the gravity be diminished in a quadruplicate ratio of the distances, and the reciprocal of the cubes of the

the

The distances (as $\frac{SA^4}{SA^3}$, $\frac{SA^4}{SB^3}$, $\frac{SA^4}{SC^3}$, &c.) be taken in arithmetical progression, the densities A H, B I, C K, &c. will be in a geometrical progression. And so *in infinitum*. Again, if the gravity of the particles of the fluid be the same at all distances, and the distances be in arithmetical progression, the densities will be in a geometrical progression, as Dr. Halley has found; all this is absolutely true, and stands in no need of the epithet *nearly* for correction. 'If the gravity be as the distance, and the squares of the distances be in arithmetical progression, the densities will be in geometrical progression; and so *in infinitum*. These things will be so, when the density of the fluid, condensed by compression, is as the force of compression, or, which is the same thing, when the space possessed by the fluid is reciprocally as this force. Mr. Emerson likewise represents the remaining part of the scholium as ill-founded, where it is said, 'Other laws of condensation may be supposed, as that the cube of the compressing force, may be as the biquadrate of the density; or the triplicate ratio of the force the same with the quadruplicate ratio of the density: in which case, if the gravity be reciprocally as the square of the distance from the center, the density will be reciprocally as the cube of the distance. Suppose that the cube of the compressing force be as the quadrato-cube of the density, and if the gravity be reciprocally as the square of the distance, the density will be reciprocally in a sesquiplicate ratio of the distance. Suppose the compressing force to be in a duplicate ratio of the density, and the gravity reciprocally in a duplicate ratio of the distance, and the density will be reciprocally as the distance; to run over all these cases that might be offered would be tedious.' This is the substance of Newton's theorems and scholium relating to the compression of fluids, wherein we cannot perceive that Sir Isaac Newton has made any mistake; if Mr. Emerson, by the force of his superior genius, can point out any such, he will greatly promote analysis: but were we to hazard a conjecture, we should apprehend that this gentleman has, by making a wrong interpretation of *r*, which he substitutes for the power of the density, or, at least, an interpretation which Newton no where supposes, fallen into the very mistake which he ascribes to the author himself.

Page 65, (Emerson) 'In the Principia, p. 101, 102, after five oscillations, this certainly should be after ten oscillations, as appears by the process of the calculation.' Sir Isaac defines a complete oscillation to be the sum of the arches described by the pendulum in its descent and subsequent ascent; and therefore,

fore, if those arches be equal, five complete oscillations contain ten times the arch described in the descent; this is evident from the process of the calculation, by his (Newton) taking $\frac{1}{10}$ of the difference of the arches described by the knot in the first descent, and last ascent in the fifth oscillation.

The author of this commentary, after having clearly explained some difficult passages in Sir Isaac's investigations relating to the precession of the equinox, gives it as his opinion, page 100, that those who have censured the author's demonstrations as not strictly true, were not sufficient judges of the matter: among the number of those cavillers he ranges the late celebrated investigator of the nutation of the earth's axis. 'He has, says Mr. Emerson, invented a sort of motion, which he calls *momentum*, unknown to Sir Isaac Newton or any body else, and which differs from Sir Isaac's in the ratio of 800000 to 925725. But I never before heard of any motion that was not made up of the quantity of matter and velocity.'

Another frivolous objection he makes, is about the motion of a ring being different from that of the equator. And he tells us, that the motion (*momentum*) of a ring round its diameter is only half of what it would be, when revolving in its plane round the center. But it is more than half, for it is as 1 to $\frac{3.1415}{2}$, as is demonstrated in Art. III. What he writes afterwards (though he says it is evident) is not intelligible. But he concludes at last in his way, that Sir Isaac Newton has made the precession (by the sun's force) to be but half of what it should be. And as some he mentions had made the whole proposition erroneous, he modestly ascribes but *two mistakes* to Sir Isaac in this one proposition. 'But I believe, that whoever reads the foregoing notes, will soon be convinced, that his demonstrations are all right, and that all these blunders they tell us of, are entirely of their own making, and must be ascribed to themselves only.'

The remaining part of this work contains a defence of Sir Isaac Newton against the objections that have been made to several parts of his Principia, Optics, and Chronology; wherein our commentator has very happily succeeded, and will, we doubt not, be perused with pleasure and satisfaction by the mathematical and philosophical reader.

IX. *Astronomical Observations made in St. John's-College, Cambridge, in the Years 1767 and 1768, &c. By the Rev. Mr. Ludlam. 4to. 9s. Cadell.*

THE rev. Mr. Ludham has, in this ingenious performance, not only obliged the world with a complete set of the
most

most important astronomical observations, but likewise subjoined to these a particular account of the managery, methods of rectifying, &c. of such instruments as are necessary for the determination of the latitude and longitude of the place, and other circumstances proper to be ascertained at the fitting up of a new observatory; 'all which, this learned author observes, may be of service to others on the like occasion: an account of what has been actually done is, perhaps, more useful than any precepts whatever.'

'After the account of the instruments in the observatory (at St. John's College in Cambridge, where the observations were made) there follows a description of some others, not imaginary ones, but such as have been really made. It being too common a fault in the writers on practical mechanics, instead of realities, to give us reveries which never did, and, perhaps, never could exist. In many instruments there is required a particular size and proportion of the parts, which yet can be known only by experience; sometimes the merit of an instrument arises from some peculiar way of making it, in which the parts can be formed with ease, or put together with accuracy; the whole process must then be related, as well as the size of the parts noted down; this has occasioned the long account of the transit instrument made of tin, and the pendulum with a wooden rod: which account, in our opinion, is so very satisfactory, as to stand in no need of apology for the length of it.

'The properties of Hadley's quadrant were demonstrated by the inventor, in a manner different from that which I have made use of. He has likewise given a method of correcting the errors that arise from not holding the instrument precisely in the plane of the objects observed; but as it is almost as easy to hold the quadrant exactly in that plane as nearly so, and the error itself is but small, this correction is now generally neglected in practice. The errors arising from the nearness of the objects are in some topographical cases considerable, and therefore, the rules for finding them are here laid down.'

To these useful and elegant inquiries, our author has subjoined a description and construction of a transit telescope. Also of a telescope made with several eye-glasses. Several problems of the sphere for rectifying the position of the transit telescope by astronomical observations. Some curious problems relating to pendulums, and their application to clocks; and, by way of Appendix, some very useful tables of the difference between mean and sidereal time, communicated to the author by that eminent mathematician the right honourable lord

Charles Cavendish; wherein we also have a copy of a memorial presented to the honourable the Commissioners of the Board of Longitude relating to Mr. Harrison's time-piece; setting forth, that 'the persons appointed to receive Mr. Harrison's discovery were desirous, at their first meeting, when the business of the day was over, to take the drawings and description away with them; that they might the better recollect what Mr. Harrison had delivered, and be prepared for the next day's explanation. This Mr. Harrison refused; and therefore, at the subsequent meetings, every one took what notes he thought proper, to assist his own memory. Many of these were measures of parts expressed in the drawings now to be published; other short descriptions of some parts, whose construction seemed difficult to be remedied, frequently in Mr. Harrison's own expressions, and such as are not commonly used by other workmen. Some, indeed, were set down by common consent, and were intended as additions to the measures given in the margin of his drawings. These are subjoined below; but for the rest, Mr. Ludlam hopes the board will not print, in his name, a few hasty memorandums, which he always thought much too trifling to be offered to them or the public.

	Pennywts.	Gr.
Weight of the balance rim with its 3 bars,	0	28 $\frac{1}{2}$
balance wheel, with its pinions and arbor	0	8
contrate wheel, with that carrying the		
seconds,	—	0 37 $\frac{1}{2}$
main spring,	—	23 18
second spring,	—	2 8
third spring,	—	0 3 $\frac{1}{2}$
Length of the main spring	60	} Inches.
second spring	6	
third spring	10	

The main spring is poised at the fusee in the usual manner, by a weight of 3 oz. Troy, at the distance of 7.2 inches.

The third spring (when at the mean state of force with which it acts on the contrate wheel) is poised by a weight of 43 grains Troy, hung on the rim of the contrate wheel.

The following theorems relating to the motion of a balance, Mr. Ludlam is of opinion, may serve to explain some passages in Mr. Harrison's paper.

Let a balance be made to vibrate by the force of a spiral spring acting at right angles to one of its radii, at a given distance from the center. Let the force of the spring be as its compression or expansion; and let us neglect all the other matter in the balance, and consider only that which is contained in the rim. Let T be the time of one vibration, R the

the radius of the balance, P its weight, F the absolute force of the spring at a given tension; then will TT be as $\frac{RRP}{F}$ that is, the square of the time of one vibration will be as the square of the radius and weight of the balance directly, and absolute force of the spring inversely. Mathematicians will easily deduce this from the fundamental laws of motion, mentioned in the 38th Prop. of the first book of Newton's *Principia*.

Cor. 1. Hence the force of the balance spring (the time of one vibration and weight of the balance being the same) is as the square of the diameter of the balance.

Cor. 2. The strength of the balance spring (the diameter and weight of the balance being the same) is inversely as the square of the time of one vibration.

Cor. 3. The weight of the balance (the strength of the spring, and time of a vibration being the same) is inversely as the square of its diameter, therefore, a large balance vibrating in the same time with the same spring, will be much lighter than a small one. Hence, likewise, if a balance be made with two balls joined by a rod, (as in Mr. Harrison's first and second machines) if the weights and distances of these balls from their common center of motion be unequal, but such that each separately would vibrate in the same time; then the center of gravity of these balls will not fall on their center of motion, nor will they poise each other: for to make this equilibrium, P should be inversely as R , whereas, if each vibrates in the same time, P must be inversely as $R R$.

Lastly, if we suppose the rim of the balance to be always of one breadth and thickness, formed constantly of the same metal, so that P shall be as R , then TT is as $\frac{R^3}{F}$, and the strength of the spring must be as the cube of the diameter of the balance, that the time of a vibration may be the same.

These conclusions, among many others, Mr. Harrison investigated (in all probability) by strength of parts only, without any assistance from men or books; and as they are not to be found in the common tracts of philosophy, I thought it not improper to put them down here.

In the same judicious manner with these extracts, are all the other parts of this useful work clearly explained; we therefore recommend it to the perusal of mathematicians in general, and in particular to those happy few, whose fortunes are adequate to the expence which necessarily attends the making of astronomical observations.

X. *The Philosopher: in Three Conversations. Part III. Dedicated to the Bishop of Gloucester. 8vo. 1s. 6d. Becket.*

WE have already given an account of the two preceding parts of this Dialogue *. The company consisted originally of a philosopher, a whig, and a courtier: a clergyman of the established church was joined to them in the second conversation, and now a Presbyterian minister is also become a member of the society. The present conversation turns wholly on affairs of the church, in which several alterations are proposed by the philosopher. In particular, he is of opinion, that creeds and articles have a pernicious effect on the morals; and that the Liturgy ought to be greatly reformed, in order to produce a more warm and lively devotion. We shall extract a part of the conversation on these subjects.

* *Whig.* We should be assisted in any steps we chose to take, by knowing more particularly what you would wish to see done.

* *Philosopher.* I have hinted to you almost every thing I would wish to see done. It is my sincere opinion, that the present form of the church would not be intirely changed, even for an apostolic one, without great public injury; at least without great disturbance and danger. If it could be done, it would not be desirable, because it would not agree and suit with the other parts of the constitution. I should therefore be for continuing the government of it by archbishops, bishops, &c. in the present form, to avoid innovation, and to furnish exercise for that sense of honor and that ambition which are so useful in such a state as ours; some regulations being made with regard to residence, pluralities, and livings in commendam. But I should wish to see all those canons and laws which are become obsolete through the public sense of their inexpediency, entirely repealed, and spiritual courts confined in their cognizance to the manners of spiritual men. I do not mean that, even in the cases of clergymen, they should interfere with the civil magistrate in adjudging of civil right and wrong; but that the outward religion and general manners of the clergy and their immediate dependants should be liable to information and censure in those courts; an appeal lying to the common-law, or to a court of equity, under any apprehensions of unfair proceedings.

* As for creeds, articles, and subscriptions, there ought to be none; for they can be of no service; and we know they may be of disservice.

* *Cler.* What; would you not require subscription to the scriptures?

* *Phi.* No: because I cannot see it would be of any use, and it might do harm. A man who is educated for the ministry, and professes himself a christian by almost every action of his life, need not be put to swear that he is one; and a man who does not afford this presumption by his life, should not be admitted as a minister.

* Vide Critical Review, Numb. 180. p. 63. and Numb. 184 p. 385.

* *Cler.*

* *Cler.* You open a way for Deists and Atheists.

* *Phi.* Only for those of them who are rogues; who would readily subscribe to any thing you could put before them. But if the alteration I propose would be thought too great, let the subscription be required only to christianity. The candidate, however, should not be admitted without sufficient proofs of his learning, general sobriety, and good behavior. In this manner I could wish to see provision made for an honorable and useful clergy. By their means, and by the assistance of all other ingenious and religious men, I should hope to see a liturgy which every rational christian of every opinion could join in with devotion and pleasure. The plan of it should be as general as possible; that all good men, at the same time that they enquired with perfect freedom, and differed from each other on difficult and intricate subjects, might bring together their affections and join their hearts in social devotion.—The objection to making it so general is, that every party who did not find it formed on his own particular sentiments, would say, that the most important points of religion were neglected. Any man who will dissent for this reason, I will venture to say, that he seldom or never felt the power of social devotion: I am apt to think, he cannot know what it is. Can a man be said to worship God, who in his prayers seems to instruct him in, or to inform him of his systematical principles? Can he be said to know what social devotion is, when he wishes to bring things into it, foreign to its nature, and in order to avoid joining, with a fellow-christian who dislikes them in a duty which would open his heart to the highest pleasures? Is this the way of preparing for heaven, where it is very possible that there will be a variety of knowledge and sentiments; but where Athanasians, Arians, Socinians will all join in one form of worship?—Public devotion has nothing to do with the sentiments which distinguish particular sects and parties; nothing disputable can be introduced into it without impropriety as well as mischief; and those who compose their prayers upon the principles of any system, are destitute of devotion as well as judgment and taste.

* *Courtier.* I believe I should go to church, if I had such a liturgy as you propose to have.

* *Phi.* So would almost every man. I should think this must have occurred to thousands in this country; and how they can sit still and see the churches gradually deserted, and not endeavor to remove the cause, is to me astonishing! They complain of it as a sign of depravity, when they must know, it is as much a consequence of the increase of knowledge. They say the taste for plays, operas, &c. divert the attention of the people from every thing that is good. I wonder they do not ask themselves the question, What can a sensible and improved people find to engage them at plays? I think they would be obliged to own, it is a rational and moral entertainment. Is it not a shame to the friends of religion, that they should not find their account much better at church? Is it because the ecclesiastical revenues in any place are inferior to the profits of a play-house, that so little attention is paid to improvements in the one, while so much is in the other? Are the subjects of entertainment of greater variety or greater importance, more interesting, more affecting in the latter than in the former? Every thing gives pleasure according to its excellence. This is a general truth; though not to be applied to every particular instance of human conduct. No man prefers the lesser to the greater, or the bad

to the good, but when things are not set before him to equal advantage, and he is imposed upon. Men in general would not prefer a play-house to a church, but that in the former the performance is suited to the design of his attendance, and in the latter it is not. I have never attended at an Oratorio of Mr. Handel's without having these thoughts on the subject of public worship. I have seen every face perfectly serious; and I would have ventured my life that almost every heart was under the influence of a real though a very transient devotion. I have seen at one time pious sorrow draw tears; at another, I have seen joy spread a cheerfulness through the house. "What, I have said to myself, would be the effect of such an entertainment in the real service of religion; the place a church; the persons officiating and performing known to be religious and moral; and their views the improvement and pleasure of the human heart!" Depend upon it, the great reason, that the play-house is attended, and the church forsaken, is this;—the proprietors of the one have made it their business to improve their entertainments as the taste of men has improved; the service of the church continues as it was two hundred years ago. If the latter had been left as open to improvements as the former, and had given the same encouragement to genius, in proportion to its wealth, there would have been no play-house which could have rivalled the church; and religion would have been the pleasure as well as interest of the people. Instead of that, it is a burden; or a subject of ridicule. Many of our people of fashion never go to church, the service does not engage their attention or excite their devotion. Our gentry and our merchants make Sunday a day of the lowest and most trifling recreation. Young people in general desert the church; and the few good impressions they receive are at the play house. Hence, in a great measure, the profligacy of that time of life; and the melancholy prospect it gives of the future state of things.

Whig. Come; I think you are too severe; especially on young people.

Phi. Too severe, did you say? If I had said young *men*, I should have been much too mild. I believe human nature never exhibited the degree of profligacy which may be justly charged on this age.

Cour. In which I think the ladies bear a capital part.

Phi. I am not of that opinion. They are profligate to a degree that is astonishing compared to the manners of former times; but they are only copying and at a distance what has been long set before them by the men. I am not vindicating their conduct. I think it infamous, and likely to be attended with shocking consequences. But I attribute the ill-conduct of women to the ill-conduct of men.

Cour. Are there not women openly abandoned? Do they not invite and solicit men to wickedness?

Phi. Every woman is made abandoned by a man. There may be some exceptions; but they are so few, that I dare say, Sir, you never heard of one. The unhappy wretches you hint at, abandon virtue, not from choice, but from despair. Can you think that any woman would chuse a life of debauchery, or can enter on it with views of pleasure and advantage? The condition of a Negro in our plantations is happy compared with that of a street-walker in London. She is the instrument of profit to an infernal bawd; or of what is called pleasure to young men void of taste moral principles,

ciples, and religion.—But it is in vain to talk on this subject when the fashion is against us. The legislature has discouraged marriage, the only remedy in this case; and, as I have already said, we have but little assistance from religion.—A young man cannot marry till he is one and twenty, without the consent of his parents or guardians. This law has answered the end proposed by those who first formed it, in deterring some heirs of great estates from marrying beneath them: it has done more, it has rendered most young men indisposed to marry at all. The politic father connives at the irregularities of youth; among which is deceiving and ruining an innocent girl: the harm is only a little expence; perhaps breaking the hearts of her parents, and driving her on the town:—all is well if the boy does not marry beneath him. Even the tradesman glories in the influence which he has to prevent the marriage of his son till it is convenient. The spruce young man may do acts of deceit and villainy in his commerce with women; may spend his money; and ruin his constitution, so long as he does not marry till some event takes place which is to make him rich or great; though he can never be otherwise than contemptible and wretched. In short, almost all morality, and therefore, almost all happiness is lost in the commerce of the sexes. The dishonesty and treachery of the seducer ought to be felony, if he refuses ample satisfaction. The other evils would be remedied by a law opposite in its tendency to the marriage-act; giving a child the power of marrying at any time with or without consent; and obliging the parent to make a certain allowance for his support. They would be entirely removed, if by any means the credit and influence of religion were restored; if its services were such as might be joined in by the most sensible; such as would engage the thoughtless; and afford entertainment and advantage to all the people.

Cler. I must confess that there is something very flattering, as well as probable in what you say of an improved and well-conducted worship. But your plan I fear will not suit the taste of many of our governors.

We have attended to these Three Conversations with satisfaction at the temperate and rational manner in which they are conducted. The several persons in the company have maintained a consistency of character, and even an uniformity of sentiment to the last. Though the philosopher might have affected to triumph on paper, in a conversion of the disputants to his own principles, he discovers not only his candour, but knowledge of human nature, in leaving them to enjoy their original diversity of opinion, which has always been the result of every congress between opposite sects in religion.

XI. *The Circles of Gomer, or an Essay towards an Investigation and Introduction of the English, as an Universal Language, upon the first Principles of Speech, &c. By Row. Jones, Esq. 8vo. 5s. Crowder.*

AS our author now candidly acknowledges that his four first Essays on the present subject, however exact and accurate with regard to etymology, and other points, (which, though they

they claim some degree of attention, can by no means be deemed the most important articles in a work of this nature) are defective with respect to any regular, fixed, or intelligible plan for an universal language, or a just and proper application of them to useful and instructive principles; we think it incumbent upon us, in conformity to that truth and candour to which every attempt for the improvement of knowledge is entitled, to pronounce the present undertaking truly laudable and highly deserving of the public encouragement. The subjects which our author treats of are, indeed, so universally interesting to all mankind, and of a nature so important and sublime, that a bare attempt to explain them would not have been without its merit, *in magnis voluisse sat est*.

The judgment which we have passed above will, we doubt not, be confirmed by that of every candid and judicious reader; for we have with the utmost accuracy and attention, examined our author's fifth Essay now before us, and are by it induced to look upon the restoration, or recovery of the primitive and universal language, and original knowledge, as well as the discovery of the true origin of nations, to be by no means impracticable undertakings, or visionary schemes of this writer, who, from his extraordinary application, and peculiar turn of genius in disquisitions of this nature, seems to be very capable of promoting the cause of learning and knowledge in general. We must, however, confess ourselves unequal to the task of following him through such an immense labyrinth of erudition, nor can it be expected, that the compass of an article of our Review should comprehend a full exhibition of his inquiries.

It seems somewhat remarkable, that our author should have called his treatise the *Circles of Gomer*; in all probability he gave it this title as containing a delineation of the Celtic language, sciences, government, nations, and countries, or circles, which he supposes to be the most primitive and universal. He has divided his Essay into three parts; the first contains general definitions of the universal primitive denominations of places, which appear to be all appellatives, as well as of the first models of the names of things, and of the several English words that correspond therewith, according to the first principles of speech, and this part fully comprehends all that is original in any language, with some explanations founded thereon, and taken from ancient authors, of the origin, antiquities, laws, governments, and customs of nations; the second part is an universal English Grammar, constructed on the first rational and fundamental principles of speech; and the third consists of general remarks and illustrations, relative to the *Circles of Gomer*. But, notwithstanding this general division
of

of the work, the main scope and chief tendency of the whole, seems to be the illustrating and ascertaining the origin of languages and nations, and the introduction of an universal English language on original principles, with which general plan the author has intermixed some occasional explanations of the principles and construction of the primary language, and of the definitions of ideas, and of the objects of knowledge and opinion by their names, which appear to have the same archetypes in nature.

Though our author has in this, and his former Essays, given various specimens of his abilities for investigation by languages, we shall at present chiefly confine our strictures to those two most important branches of his inquiries, which relate to the origin of languages and nations, beginning with his etymological and grammatical investigation. He very justly, as well as accurately, defines the grammar of a particular language to be the art of writing and speaking it with propriety, according to its own fixed and established rules, and an universal grammar to be the form and mode of expressing our ideas properly, by such signs and sounds as correspond with ideas and things as their natural archetypes. These signs, and sounds, or names, as our author observes, consist of certain lines, or chords, springs, circles, semi-circles, surfaces, sides, divisions, or parts, which, as symbols and articulate sounds, describe and represent the elements and various parts of nature; he then gives their combinations into particles or syllables of two letters; models of names of two particles or other letters, with an elision of the others, and the composites, or more considerable combinations of these into names, phrases, and sentences.

He next proceeds to explain, fix, and ascertain the names, distinction, and order of the letters of a general alphabet, the use and powers of the reflecting consonants in a general sense, their original use in distinguishing substances, qualities, and actions, and furnishing mankind with means of giving names to things and ideas, as they should be conveyed according to their first principles, and construction of speech, and the meaning of letters and particles, as they are the symbols or signs, and sounds articulate, and names of things according to their natural archetypes, which seem to be fully and rationally supported by his definitions of the names of places and English words: but since the limits we have prescribed ourselves will not admit of our here giving any extract sufficient to convey to the reader an adequate idea of them, we must beg leave to refer to the work itself.

After

After pursuing his subject till it leads him to the explanation of models, and names of a more complex nature, and making some observations relative to the restoration of the first universal language, or the adopting of the English as such on account of its superior excellencies, and fitness for the purpose, by reason of its being the most complete and copious living tongue, as well as in consequence of the present flourishing state of the arts and sciences; our author proceeds to enlarge upon the principles and construction of the primary language, which expressed every thing by names, to propose as the best calculated for an universal tongue the following English grammatical names and parts of speech, viz. articles, nouns, substantives, adjectives, and participles, pronouns, verbs, substantive, active and passive, adverbs, conjunctions, prepositions, and interjections, which he explains and defines according to the rules of reason as well as grammar, and fixes the syntax and construction of an English grammar agreeably to the fundamental principles of the primary and universal language. As our author's etymologies furnish us with the original and universal meaning of letters, syllables, words, and names of places, as well as the rules and construction of an universal grammar, it seems probable, that a general language may be framed, or rather restored, upon his plan, if what he has already proposed should not be received by the world, as such a discovery.

We come now to our author's inquiry concerning the origin of nations. In this important investigation, he has founded his discussions, not only upon the evidence of ancient authors, but likewise on the old names of places, nations, persons, and things, in some of the various districts of ancient Celtica. By means of this discovery, he proceeds to explain and point out the origin of several nations by their names, and the countries which they inhabited, and makes it appear, that the distinction of nations first arose from their general division into circles and cantons, after tribes or clans had been formed by Gomer, or Mercury, Hercules, Orpheus, and other founders of states, or druids.

With regard to the origin of the English nation, he enlarges most particularly upon the powerful clans of the Corirani, the spreading of the borders; and subjoins a comparative vocabulary of original and primitive names in their various dialects, as spoken in Britain at the time of its invasion by the Romans, from which ancient words, the English, as spoken at this day, seems to be derived. He then observes, that the rise and origin of nations have the same order and progression as the Roman alphabet; and at the same time takes notice of the cor-
respon-

respondence between the names of countries and nations, and the radical and derivative consonants according to their explanation and etymology in the grammatical part of the Essay.

We have already exceeded the bounds which we had prescribed ourselves, and cannot, without running into a tedious prolixity, lay before the reader specimens of our author's manner of treating this part of his subject: let it suffice to say, that he seems to have fully proved, that most nations, and in particular every species of Britons, were Aborigines, or what the antients called Indigenæ, a race of men who took rise in the very soil they inhabited, and who, because their origin could be traced no higher, were believed by the superstitious pagans to have sprung from the trunks of trees.

Genſque virum truncis et duro robore nati. Virg.

He, at the same time, proves, that some remains and vestiges of these several races and nations may be traced to this day, and are discoverable by their names in all parts of ancient Celtica. He has, in fine, obliged us with many other useful strictures on the British antiquities, government, parliament, juries, tenures, the origin of knowledge, national divisions, and other interesting subjects, which we recommend to the serious perusal of men of candour and learning.

[From a learned Correspondent.]

MONTHLY CATALOGUE.

D I V I N I T Y.

12. *A Free and Candid Disquisition on Religious Establishments in General, and the Church of England in Particular.* 8vo. 1s. 6d. White.

MR. Foster, in his Visitation Sermon, has endeavoured to prove, that religious liberty is consistent with an establishment of religion; and that it will, if such establishment be founded upon rational and liberal principles, be most effectually guarded and supported by it. This writer does not controvert these assertions, but shews, that the author has failed in the proof; that the true notion of religious liberty is not consistent with the principles on which he argues in support of these assertions; and that it will, if such establishment be founded on those principles, be very insecure, if not effectually destroyed.

The deficiency of Mr. Foster's argument, for the right of the civil magistrate to interfere in preventing any consequences of free opinion in religion, appears, he says, from hence, that he has neither shewn freedom of opinion to be in its consequences unfavourable to the interests of civil society; nor, if in some instances it may prove so, that the prevention of its consequences

quences in those instances would not imply restraint upon opinion itself. He proceeds to shew, that the religious establishment, which Mr. Foster proposes as a means of preventing the ill consequences of free opinion in religious matters, without laying unwarrantable restraint upon opinion *itself*, would be so far from answering this end, that it would necessarily subject conscientious opinion to great inconvenience and hardship: consequently, that a state cannot have a right *so* to establish religion by law. He then considers the right to an equal and impartial protection by law in the matter of religion; the argument in favour of religious establishments grounded on the principle of *self-defence* and *self-preservation*; the right of requiring subscription to human systems of religious faith and doctrine, &c.

These points are treated with great perspicuity, acuteness, and force of reasoning.—We shall place this pamphlet on the same shelf with the late controversial tracts of the ingenious Dr. D——n.

13. *A Letter to a Modern Defender of Christianity. To which is added, a Tract on the Ground and Nature of Christian Redemption.* 8vo. 1s. 6d. Nicoll.

This writer frequently refers his readers to the works of Mr. John Payne, author of a translation of the three books of Thomas à Kempis *On the Imitation of Christ*, Evangelical Discourses, A Letter occasioned by the Bishop of Gloucester's Doctrine of Grace, containing a Defence of the Writings and Character of the late Mr. William Law, and A Letter to a young Gentleman under sentence of Death. From these references we will venture to infer, that the present tract is the production of the afore said Mr. John Payne. We might perhaps speak with more certainty if we could compare the stile of this letter with that of the Evangelical Discourses, and the Defence of Mr. Law. But we have neither of those productions in our possession; and if we had, we should have no inclination to make the experiment.

By the 'Modern Defender of Christianity,' the author means the bishop of Gloucester.

14. *The New Birth; as represented to the Congregation of Protestant Dissenters, in St. Mary's Parish, at Maldon in Essex.* By the Rev. Rest Knipe. 8vo. 2s. bound. Buckland.

In this tract the author considers the nature of the new birth, the necessity of it, and the use to be made of it. Regeneration, he says, is the change of the whole man in every part and faculty, from a state of nature to a state of grace, whereby the image of God, which was lost by the fall, is in some good measure restored. He endeavours to shew, what that image of God was, in which man was created; how much of that image was lost by the fall; how much still remains upon the soul; and how far that image is restored in regeneration. That image,

he tells us, was both natural and moral. The natural was the soul, with its rational faculties; the moral was clear knowledge, good inclination, and pure affection. 'Man, he says, still retains a resemblance of God's natural image, but has lost his spiritual likeness; that bright divine light which shone in the understanding is quite dark, the mind is covered with ignorance and error, the conscience polluted, and the will so corrupt, that man of himself cannot will any of those things which belong to the service of God, or concern the welfare of his soul.' He then proceeds—but we shall not attend him any farther in these disquisitions. For though his discourses abound with pious and practical reflections, and may be of service to plain and well-disposed people, they contain very little, either of the argumentative or the sentimental kind, which can excite the curiosity of those who read for their entertainment or their information.

15. *The Causes of Methodism set forth, and humbly addressed to the Bishops, Clergy, and Laity.* 8vo. 6d. Swan.

The author of this publication is Mr. William Penrice, late keeper of the King's Bench prison. He sets out with a vindication of himself from the charge of being a Methodist preacher; and then endeavours to point out some of the *causes* of Methodism. The principal one of which, he tells us, is the neglect of duty in the higher ranks of churchmen; 'that one great reason why we see so many of the meaner sort of people go over to the tabernacle is, because as their preachers there are nearer to their pitch in understanding, so they naturally speak more level to their capacities.' The clergy, he thinks, should take their pattern of preaching from the apostles; 'all their ordinary discourse and writing to the churches were, he observes, in great simplicity; their words were all common, and adapted to the capacities of their hearers.'

He seems then to think, that St. Paul's Epistles are adapted to the lowest capacities. Yet the great Mr. Locke assures us, that he found the writings of this apostle *very obscure* parts of Scripture. And St. Peter asserts, that they contain several things *which are hard to be understood*. If Mr. Penrice has any doubt about this matter, let him only exercise his talents in expounding the allegory of the bond woman and the free woman, in the Epistle to the Galatians; and he will perhaps be inclined to imagine, that those 'who go over to the tabernacle,' would have been dissatisfied with St. Paul, if he had been a preacher in one of our churches. Nay some of the Jews; we are told, quarrelled among themselves about the meaning of our Saviour's discourses; and when he used a figurative expression, some said, *this is a hard saying, who can bear it?* We find then that there were Penrices, in those days, who censured our Saviour for not *speaking more level to their capacities*, it is therefore no wonder, that there are people in the present age, who raise the same objections against the clergy.

This

This pamphlet is chiefly calculated for the author's acquaintance, whom he may wish to convince, that he is not a Methodist preacher.

P O E T R Y.

16. *The Wish: By a Gentleman of Cambridge.* 4to. 1s. Doddsley.

Mediocrity is the character of this poem, as well as of its subject, which is taken from the prayer of Agur. It contains, however, such virtuous and honest sentiments, as make us heartily concur in desiring that the author may have the enjoyment of his Wish.

17. *A Farewell to the Fleet at Spithead. By a Sea Officer.* 4to. 2s. Kearsly.

This patriotic officer seems to be more expert in caulking a ship, than in versification or grammar; and therefore we think that his *Farewell* to the Fleet at Spithead should forthwith be followed by another, but certainly a silent one,—to the Muses.

18. *A Poetical Epistle to the Author of Verses addressed to John Wilkes, Esq. on his Arrival at Lynn.* 4to. 6d.

Polemical bards appear so often to mistake the warmth of party for poetic enthusiasm, that when we see one of these champions mounted upon his Pegasus, we are ready to think it somewhat extraordinary, if he is found to be even a tolerable smatterer in rhyme and reason. Indeed these fantastic militants are for the most part greatly deficient in both. This poem, however, in point of merit, seems to be much of the same standard with that to which it is an answer.

N O V E L.

19. *The Vicar of Bray.* 2 Vols. 12mo. 5s. sewed. Baldwin.

The ground-work of this tale is an extravagant fiction which the author has absurdly attempted to support, by warping it with the political history of late years.

C H I R U R G I C A L.

20. *Observations on the external Use of Preparations of Lead, &c.* By John Aikin, Surgeon. 8vo. 1s. 6d. Johnson.

This pamphlet contains a sensible examination of the manner of action and properties of saturnine medicines, so highly extolled by Mr. Goulard; and establishes upon rational principles, both from theory and experience, in what disorders they may be either of detriment or advantage. The author intimates some design of undertaking a general treatise on the topical remedies used in surgery, which we should have pleasure in seeing accomplished by so able a hand.

M I S C E L L A N E O U S.

21. *The British Moralift; or Young Gentleman and Lady's Polite Instructor.* Two Vols. 5s. sewed. Robinson and Roberts.

This collection is intended as a supplement to others which have been formerly published. It is extracted from the works of the latest approved writers, and constitutes an entertaining and instructive miscellany for young persons.

22. *The Universal Botanist and Nurseryman.* By Richard Weston, Esq. Vol. II. 8vo. 5s. 3d. in boards. Bell.

This volume is conducted entirely upon the same plan with the first, concerning which we observed, as an advantage in a work of so extensive a nature, that it was executed with as much brevity as possible. It contains also a large catalogue, and chronological table of botanical authors, and their works, for above two thousand years.

23. *A Catalogue of the Animals of North America.* By John Reinhold Forster, F. A. S. 8vo. 1s. White.

In the Preface to the third volume of Kalm's Travels, Mr. Forster hinted that he could give but an imperfect catalogue of North American animals. Since that time, however, he informs us that he has been urged by some friends to publish it, such as it was. But to render it more complete, he has been favoured with ample materials by a gentleman, who is forming a collection for a Natural History of North America, and hopes by this means to excite the inquisitive and learned in that country, to search and transmit to their friends in England the productions of their several provinces. The Zoology of the first four classes of animals in Great Britain, Mr Forster observes, has been very accurately and completely published; and that of our colonies ought with propriety to follow. For these reasons, this Catalogue is offered to the public, as an essay towards forming a more complete Natural History of America; and to instruct the collectors, the author has added some useful directions for preserving and transporting the various subjects of natural history.

24. *The political and commercial Works of Charles Davenant, LL.D. Collected and Revised by Sir Charles Whitworth, with a copious Index.* 5 vols. 8vo. 1l. 5s. boards. Horsfield.

The reputation of Davenant, as a political writer, is well known. His works contain some of the best tracts on the British Government, and highly deserve the perusal of those who are members of the legislature, or are desirous of attaining the knowledge of the constitution and interests of their country. We therefore think that the editor discovers a laudable spirit in collecting and republishing the works of that eminent author.

25. *The Debate in the House of Commons, on Wednesday, February 27, 1771, on the Bill to repeal a Clause in the Act for quieting the Possession of the Subject, commonly called the Nullum Tempus Act.* 8vo. 1s. 6d. Almon.

This pamphlet contains the several speeches said to be made for and against the bill.

26. *A Defence of some Proceedings lately depending in Parliament, to render more effectual the Act for quieting the Possession of the Subject, commonly called the Nullum Tempus Act. With an Appendix.* 8vo. 1s. Almon.

If the subject of this pamphlet be duly considered, it will appear to every unprejudiced person, that the proceedings which this author attempts to justify, were absolutely indefensible.

Under

Under the pretence of obviating certain affected grievances in the county of Cumberland, the intention of them was to deprive Sir James Lowther, by an *ex post facto* law, and breach of public faith, of possessions he enjoyed by a grant from the crown, under the inviolable sanction of an act of parliament.

27. *Observations on the new Westminster Paving Act; setting forth the Appointment and Business of the Commissioners and Committees.* By Sir Charles Whitworth. 8vo. 1s. Cadell.

This pamphlet is drawn up for the consideration of the commissioners, to whom it must undoubtedly be useful. Sir Charles very justly observes, that no provision being made for the commissioners to advertise and make contracts, in case the committees, which are always chosen by the inhabitants of the several parishes, should prove so inattentive to the public interest, particularly in lighting and cleansing the streets, as to neglect or refuse to do it; that, in such a case, it will become a very proper parliamentary consideration, that the necessary works should be performed, though the parishes withhold their assistance to carry the act into execution.

28. *A Letter to the Members in Parliament, on the Present State of the Coinage: with Proposals for the better Regulation thereof.* 8vo. 6d. Browne.

Notwithstanding the piece here offered to the public as current coin, will we apprehend, when properly assayed, fall short of the true standard both in weight and goodness, yet nevertheless there are some few parts of this composition as real sterling as ever issued from the royal mint. Ex. gr.

Page 17. 'All shillings that should be coined, should weigh but Ten-pence, and the Six-pences but Five-pence. This (our author says) would effectually prevent people from melting them down, as they would lose by doing it.'

Page 11. 'I hat all persons who shall counterfeit, diminish, melt down, or destroy any of the coin of this kingdom, either gold, silver, or copper, should suffer DEATH, and afterwards their bodies to be hung in chains, near some public road, with an inscription upon the gibbet, setting forth the crime for which they suffered.' Which, in our opinion, would refute in some measure a reflection cast upon the English nation some years ago by a shrewd foreigner, who observed that we too frequently empty our jails into the grave.

29. *The Trial of William Wemms, &c. for the Murder of Crispus Attucks, and four others, March 5th. 1770. at Boston.* 8vo. 3s. sewed. Evans.

This pamphlet being published by proper authority, its authenticity may be depended upon; and we consider it as a genuine account of the unhappy transactions at Boston, which party writers have so much misrepresented.

30. *A Vocabulary adapted to the new Latin Accidence.* 12mo. 1s. Lownds.

This Vocabulary, though it is not yet rendered so perfect as the author intends, furnishes subjects of useful exercise for those who join with it the study of the grammar in acquiring the Latin tongue.